Saturday Review

SEPTEMBER 27, 1958 / 25¢

RECORDINGS

AS THE SPIRIT MOVES MAHALIA

by Ralph Ellison

Property of
AMBASSADOR COLLEGE LIBRARY
Big Sandy, Texas

Mahalia Jackson
(See RECORDINGS)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Announcing

the new

CAPITOL-EMI CLASSICS

New Recordings of Distinction
by Electric and Musical Industries Ltd.
of Hayes, Middlesex, England (who have created
the most extensive classical catalogue in all of Europe)
are now being released in this country.
They are the favored performances of
the world's most renowned artists. (The listing
on the right, for example.)
You will be proud and pleased to own any one.

TULLIO SERAFIN *cond.*
Orch. & Chorus, Opera House of Rome
VICTORIA DE LOS ANGELES
FEDORA BARBIERI
Puccini: *Suor Angelica*
G7115

ANTHONY COLLINS *cond.*
Royal Philharmonic Orch.
Selections from Sibelius · Weber
Berlioz · Moussorgsky · Mendelssohn
G7107

ANATOLE FISTOULARI *cond.*
The Philharmonia Orch.
A Grieg *Program*
G7104

ROBERT IRVING *cond.*
The Philharmonia Orch.
Works of Britten *and* Arnold
G7105

SIR EUGENE GOOSSENS *cond.*
The Royal Philharmonic Orch.
Rossini-Respighi: *La Boutique Fantasque*
G7103

RUDOLF KEMPE *cond.*
The Berlin Philharmonic Orch.
Brahms: *Symphony No. 4*
G7100

GINA BACHAUER, *piano*
Scriabin: *Preludes, Op. 11*
Brahms: *Waltzes, Op. 39*
G7110

SIR MALCOLM SARGENT *cond.*
The BBC Symphony Orch.
Sibelius: *Symphony No. 1*
G7101

HIGH FIDELITY

SIR ADRIAN BOULT *cond.*
Royal Philharmonic Orch.
ROSTROPOVITCH, *'cello*
Dvorak: *Concerto in B Minor*
G7109

FERNANDO GERMANI, *organist*
Bach: *Organ Music*
G7111

YEHUDI MENUHIN, *violin*
SIR EUGENE GOOSSENS *cond.*
The Philharmonia Orch.
Lalo: *Symphonie espagnole*
Saint-Saens: *Introduction et Rondo capriccioso-Havanaise*
G7108

EFREM KURTZ *cond.*
Royal Philharmonic Orch. Works of
Prokofiev · Liadov · Rimsky-Korsakov
G7106

RUDOLF KEMPE *cond.*
Berlin Philharmonic Orch. Choir of St. Hedwig's. Mozart: *Requiem Mass*
G7113

CHAMBER MUSIC ENSEMBLE *of*
Berlin Philharmonic Orch.
Schubert: *Octet in F Major*
G7112

ERIKA KOETH, *soprano*
Berlin Philharmonic Orch.
Arias of Mozart & R. Strauss
G7114

SIR THOMAS BEECHAM *cond.*
Orchestre National de la Radiodiffusion Francaise. Berlioz: *Symphonie Fantastique*
G7102

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Property of
AMBASSADOR COLLEGE LIBRARY
Big Sandy, Texas

MEMO:

ACT NOW
TO RECEIVE YOUR NUMBERED
FIRST ANNIVERSARY ISSUE* -
of America's new non-abridging review-of-reviews..

The first copy of BEST ARTICLES & STORIES -- the nation's ad-free, non-digesting reprint magazine -- came off the press just a year ago. Its distinguished sources (right hand column) and authors (see below) made each issue a memorable reading experience, and appreciative readers quickly established "BA&S" as one of America's standard periodicals.

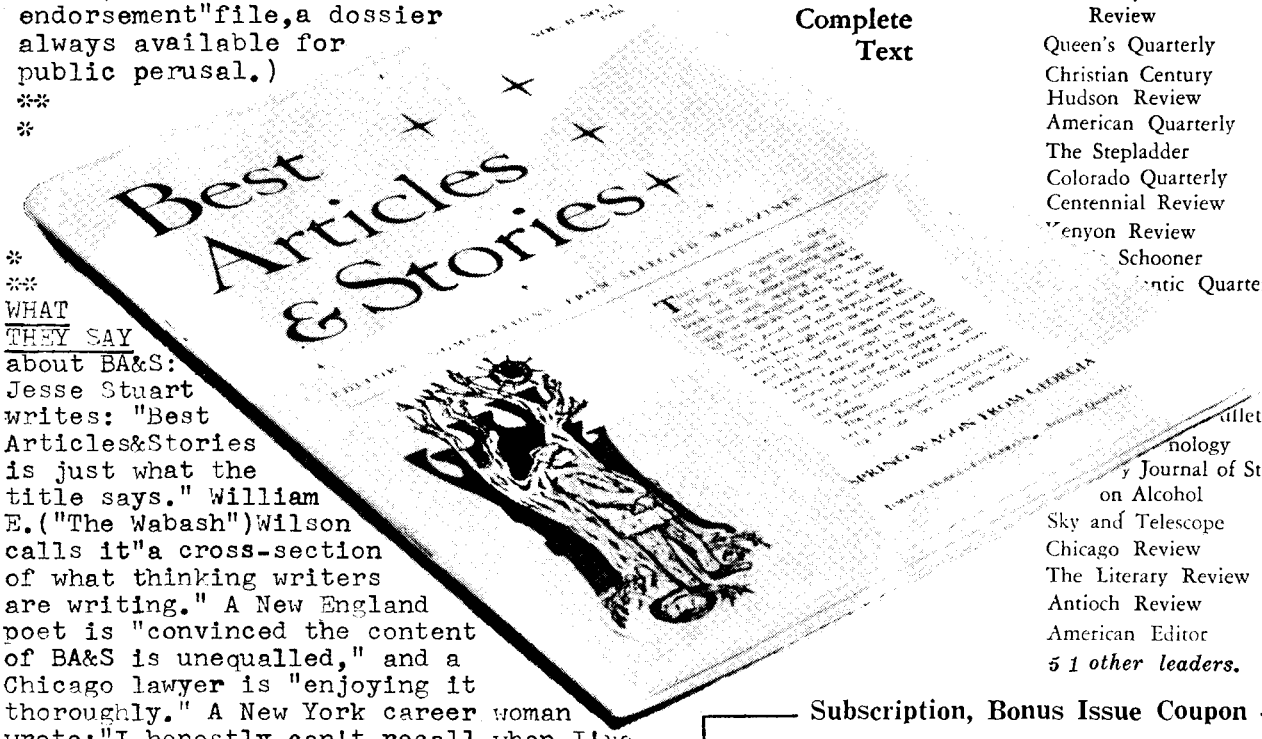
Distributed by subscription only, mailing ten issues annually at $5 the year, it offers "bests from the journals and quarterlies, as nominated by their editors, with occasional staff selections."

AS AN ANNIVERSARY SPECIAL a personalized, numbered Memento First Anniversary Edition will be sent free, in addition to their regular issues, to new subscribers using the coupon on this page.

(Below, the editors shyly reveal excerpts from their "unasked endorsement"file,a dossier always available for public perusal.)

**

*



Complete Text

*

**

WHAT THEY SAY about BA&S: Jesse Stuart writes: "Best Articles&Stories is just what the title says." William E.("The Wabash")Wilson calls it"a cross-section of what thinking writers are writing." A New England poet is "convinced the content of BA&S is unequalled," and a Chicago lawyer is "enjoying it thoroughly." A New York career woman wrote:"I honestly can't recall when I've read such good stuff-perfectly delightful! New Yorkerish but with broader range." A California housewife found it "most enjoyable cover-to-cover reading." In the judgment of a New York executive it "clicks immediately as a family 'must'."

So far, BA&S has brought these eminent writers, poets and observers: D. W. Brogan, David Gunston, Sir George Thomson, David Reisman, Lewis Gannett, Eugene Rabinowitch, William G. Pollard, Lewis Mumford, H. J. Muller, R. V. Cassill, Nolan Miller, Margaret Mead, Elizabeth Enright, J. B. Rhine, Dean Acheson, Hodding Carter, Howard Nemerov, Bruce Bliven, Harvey Swados, John Atherton, Warren Beck, George Loveridge, James T. Farrell, Nancy Hale, Melville Cane, Lucien Price, Harlow Shapley and 135 others.

Magazines Represented In

Best + + Articles + & Stories+

+ + +

Arizona Quarterly
Yale Review
Virginia Quarterly Review
Poetry
Bulletin of the Atomic Scientists
Nature Magazine
Child Study
Punch
Encounter
Africa South
Commentary
American Scholar
Canadian Poetry Magazine
Journal of the American Medical Association
Southwest Review
AAUP Bulletin
Orbis
University of Kansas City Review
Queen's Quarterly
Christian Century
Hudson Review
American Quarterly
The Stepladder
Colorado Quarterly
Centennial Review
Kenyon Review
Schooner
Antic Quarterly
Bulletin
nology
Journal of Studies on Alcohol
Sky and Telescope
Chicago Review
The Literary Review
Antioch Review
American Editor

51 other leaders.

Subscription, Bonus Issue Coupon

Best Articles & Stories Magazine, 1757 Devon Lane, Bloomington, Indiana: I enclose $5 (Canada $6, Foreign $7) for 1 year subscription, 10 issues. Also send Bonus Issue free.

Name.....

Address.....

City.....Zone.....State.....

*FREE BONUS COPY: Your personalized, numbered First Anniversary Memento Issue, containing best selections from the current journals and quarterlies,nominated by their editors. BA&S is sold only by subscription.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

(Advertisement)

My new neighbor, thank goodness, likes books and has quite a good library of his own. At the moment he is building up his reference shelf.

Every home, of course, should have a good collection of reference works. My own basic collection would include a dictionary ("Thorndike-Barnhart" for the desk and probably a larger one, besides), an atlas, a book of quotations, the "World Almanac," the Oxford Companions to literature, and an encyclopedia.

With such a collection one can track down unfamiliar allusions in reading, do crossword puzzles, get the answers to TV quiz questions, disprove statements made by party guests (a pleasant though potentially perilous pastime) and win arguments with one's neighbor.

But a good reference shelf should also have more specialized books and I would like to recommend two dealing with words.

One is "March's Thesaurus-Dictionary," first issued in 1902, and newly brought up to date under the editorial supervision of the *Saturday Review*'s Norman Cousins. This is a 1240-page work, with an alphabetical arrangement that makes it just about the most useful dictionary of synonyms I have ever used.

The other is the new "Comprehensive Word Guide," by Norman Lewis, which has 120,000 word entries, with definitions giving precise shades of meaning.

With these two books you may not always have the last word, but you certainly will always have the right one.

L. L. Day

EDITOR-AT-LARGE

"March's Thesaurus-Dictionary" ($9.75; thumb-indexed, $10.75) and Norman Lewis's "Comprehensive Word Guide" ($5.95; thumb-indexed, $6.95) are published by Doubleday & Company, 575 Madison Avenue, New York 22, N.Y. Both books may be obtained from your own bookseller or from any of the 30 Doubleday Book Shops, one of which is located at 6315 York Road, Baltimore 12, Maryland.

Saturday Review

SEPTEMBER 27, 1958

Cover Photograph: Don Hunstein

SR/IDEAS

13 The Triumph and Tragedy of the American Woman, by Ashley Montagu

23 The Face of Freud, by Leo Cherne

24 The Retreat from Decency: An Editorial

41 As the Spirit Moves Mahalia, by Ralph Ellison

SR/BOOKS

16 Literary Horizons

17 *SR*'s Quarterly Roundup of Poetry, by John Ciardi

19 The Dream of Arcadia, by Van Wyck Brooks

20 Friend of Life: The Biography of Rufus M. Jones, by Elizabeth Gray Vining

21 A Time to Speak, by Michael Scott

22 Women and Thomas Harrow, by John P. Marquand

22 Exodus, by Leon M. Uris

28 East to West, by Arnold J. Toynbee

29 Aku-Aku: The Secret of Easter Island, by Thor Heyerdahl

SR/DEPARTMENTS

6 Trade Winds

25 Letters to the Editor

26 *SR* Goes to the Movies: Hollis Alpert reviews "Damn Yankees" and France's "Crime and Punishment"

27 Broadway Postscript: Henry Hewes raves over "Irma, la Douce"

28 Literary I. Q.

33 Literary Crypt

37 Kingsley Double-Crostic No. 1279

41 *SR* Recordings for October

SATURDAY REVIEW, published weekly by Saturday Review, Inc., 25 W. 45th Street, New York 36, N. Y. Harrison Smith, President; J. R. Cominsky, Publisher, Executive Vice President and Treasurer; Norman Cousins, Vice President; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager; Marion Urmy, Assistant to the Publisher. Subscription $7 a year; $8 in Canada. Member Audit Bureau of Circulation. Vol. XLI. No. 39. September 27, 1958. Re-entered as second class matter January 11, 1952 at the Post Office in New York, N. Y., with additional entry at Philadelphia, Pa., under the act of March 3, 1879. Indexed in the "Readers Guide to Periodical Literature."

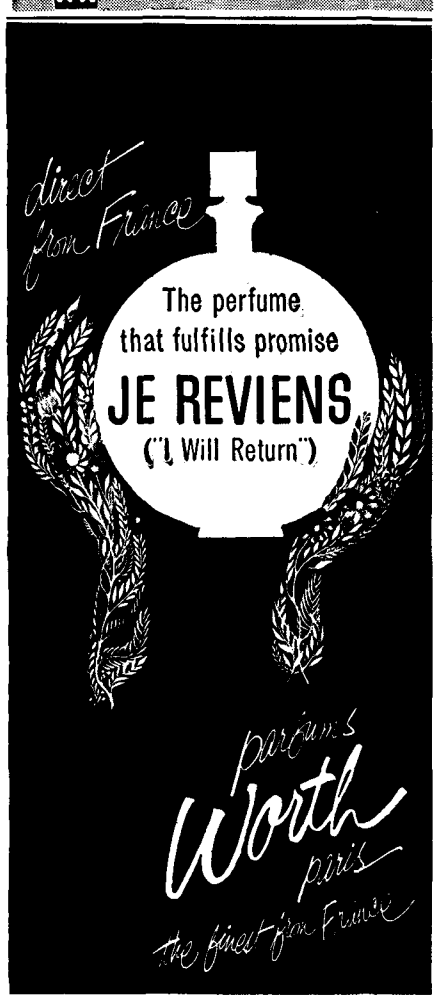
© 1958 by Saturday Review, Inc. All rights reserved under Berne and Pan-American Copyright Conventions. Reproduction in whole or in part of any article without permission is prohibited. Printed in the United States of America.

- Why do married women work?
- What do they do with their money?
- Is a working mother harming her children?
- Do older women make good workers?
- Are employers justified in discriminating against married women?
- How can women who want to go to work get the training and guidance they need?
- To what extent will the future growth of our economy depend on women working?

WORK IN THE LIVES OF MARRIED WOMEN—the latest publication of the National Manpower Council—deals with these and related questions. The volume is now available at your bookstore. $4.75

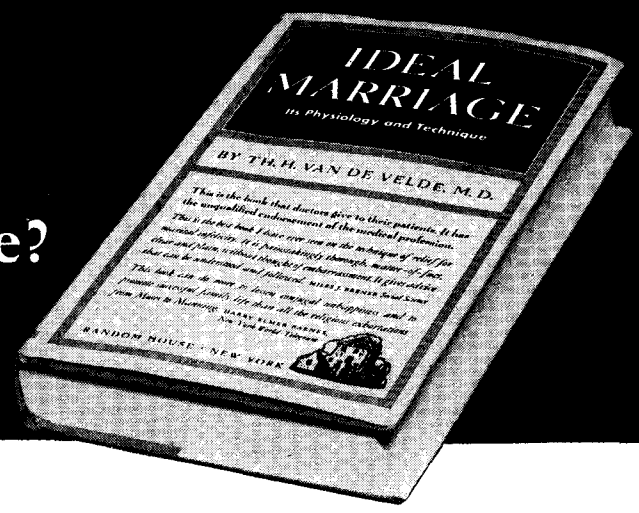
WORK IN THE LIVES OF MARRIED WOMEN

COLUMBIA UNIVERSITY PRESS
2960 Broadway, New York 27, N. Y.



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

What is the secret of an ideal marriage?



More than half a million men and women have found the answer in this world-famous classic by Dr. Theodoor H. Van de Velde—a book so authoritative, so complete, so explicit that doctors prescribe it for their patients.

IDEAL MARRIAGE is one of the few books on the physiology and technique of ideal marriage that have received the unqualified endorsement of physicians and the enthusiastic approval of the public.

It is a book that belongs in your home. It is more accurate than the advice of friends, more frank than most parents can be, more detailed than many doctors have time to be.

It can sweep away the fears and inhibitions that rob sexual intercourse of much of its joy and beauty. It can answer your questions—now and in the future—on the physical, psychological, and social aspects of married love.

And most important, it can help you and your mate find the complete, uninhibited sexual pleasure so essential to an ideal marriage.

The author, Dr. Theodoor H. Van de Velde, is a famous Dutch physician known throughout the world for his accomplishments at the Haarlem Gynaecological Clinic in the Netherlands. In this, his eightieth and best-known book, Dr. Van de Velde discusses 546 separate aspects of sexual love in language that anyone can understand. He writes beautifully, without vague allusions or mock modesty, and what he has to say is the wisdom of many years experience.

Even if your doctor spent hours answering your most intimate questions, it would be difficult for him to give you as much detailed information as you will find in IDEAL MARRIAGE. And yet the price of this time-tested, helpful book is less than the cost of a few visits to a doctor.

Dr. Van de Velde's book, being an undisputed classic in its field, is available at bookstores throughout the world. If your bookseller is temporarily out of stock, he can order one for you, or we shall be happy to send a copy by mail for seven days examination. At the end of that time, you may, if you wish, return the book for prompt refund of the purchase price. Fill out the convenient coupon at the right, and mail it to RANDOM HOUSE, Dept. 257, 457 Madison Avenue, New York 22.

350 pages, illustrated with charts and diagrams, many in color, $7.50

Here are just a few of the 546 subjects discussed frankly and forthrightly

Psychological factors
Increase of sexual pleasure
The husband as initiator
Sexual sensations
External stimuli (music, perfumes, etc.)
Sex and dress
Erotic impressions
Erogenous zones
Specific anatomy
Sexual physiology
Sense of taste, touch, smell
Sexual capacity and needs
Prelude
Love-play
After-glow
Tension and relaxation
Sexual satisfaction
Varieties of erotic kiss
Maraichinage
The body kiss
The love-bite
Sexual maturity
Bodily manipulations and caresses
Warning to husbands
Hints on technique
Variations in position and action
Ovulation and menstruation
Rhythm of vital processes
Role of body temperature
Theory of "auto-intoxication"
The menopause
Mechanism of sexual union
Importance of woman's active participation
Vaginal sensations
Failure to achieve orgasm
Intercourse during pregnancy
Bodily hygiene
Technique of first intercourse
Temporary frigidity
Mental conflicts
Suggestion and auto-suggestion
Relation of ideal marriage to religion
The borderline of abnormality
Difference of age
Effects of food and drink
Aphrodisiacs and anaphrodisiacs
Emotional and psychic factors
The responsibility of the wife

Universal acclaim for IDEAL MARRIAGE

AMERICAN JOURNAL OF PSYCHIATRY: *"To say that Dr. Van de Velde has distinguished himself beyond all his predecessors is to give him but just praise."*

BALTIMORE POST: *"Utterly frank from cover to cover. Its wide dissemination would do more to cut the divorce rate than all the exhortations from press and pulpit combined."*

DR. J. JOHNSTON ABRAHAM: *"This is the book on the physical problems of marriage we have all been waiting for."*

CLEVELAND PRESS: *"Tells what every layman should know, but too few do, about the intimate art of marriage."*

DR. ISAAC GOLDBERG: *"This excellent book contains information that should be the property of every man and woman."*

FREE EXAMINATION COUPON

Mail to your favorite bookseller, or:
RANDOM HOUSE, Dept. 257
457 Madison Ave., New York 22, N. Y.

Gentlemen: Please send me a copy of IDEAL MARRIAGE by Dr. Theodoor H. Van de Velde for free seven-day examination. I will pay postman $7.50 plus postage and handling charges. I understand that, if I am not thoroughly pleased, I may return the book within seven days for full refund of purchase price.

Name.....

Address.....

City.....Zone.....State.....

☐ SAVE! Enclose payment with this coupon and publisher will pay all postage and handling charges. Same money-back guarantee.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TRADE Winds

OLIVER HERFORD was responsible for a remark that still stands up. A haughty dowager asked him what his greatest ambition was, and he replied, "Well, madame, I have always wanted to throw an egg into an electric fan."

He remarked about the patients in a throat specialist's waiting room, "They came to cough and remained to spray."

GURNEY WILLLIAMS, Humor Editor of Look Magazine, showed me a new mousetrap invented by cartoonist Charlie Pearson. It consists of a large tin can, the opened end of which is covered with wire mesh. Bolted inside is a conventional mousetrap with its lethal snapper secured tightly to the mesh.

It is physically impossible for a mouse to enter this contraption, more impossible that the immobilized snapper could pose any threat to man or beast.

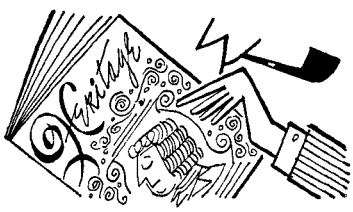
"This is a better mousetrap," Pearson stated, "from the mouse's point of view."

Williams told Pearson: "It seems almost a certainty that mice will beat a path to your door."

THE OLD METHOD of putting out a magazine is to send lots of copies around to all the newsstands and hope people will like the looks of it. At regular intervals there is a sad moment when the "returns" are estimated. These are the copies that are left over, and they are worth very little except as object lessons to the editors. Too many returns, and the editors themselves are left over.

Nowadays people seem to be paying less attention to the newsstands, and there are plenty of dead and dying publications to prove it. However, they are still faithfully emptying their mailboxes, and the magazines that get that far don't get returned to the publishers. Publishers are fond of staying in business, and more and more readers are being reached through subscriptions. No one can be blamed for assuming that the ideal magazine would be one that is found only in the mailbox, ignoring completely the nerve-wracking economics of newsstand sales, where so much depends on the weather, the display, the day of the week, and whether we are taken up with a World Series, a visit from the Queen or a recession.

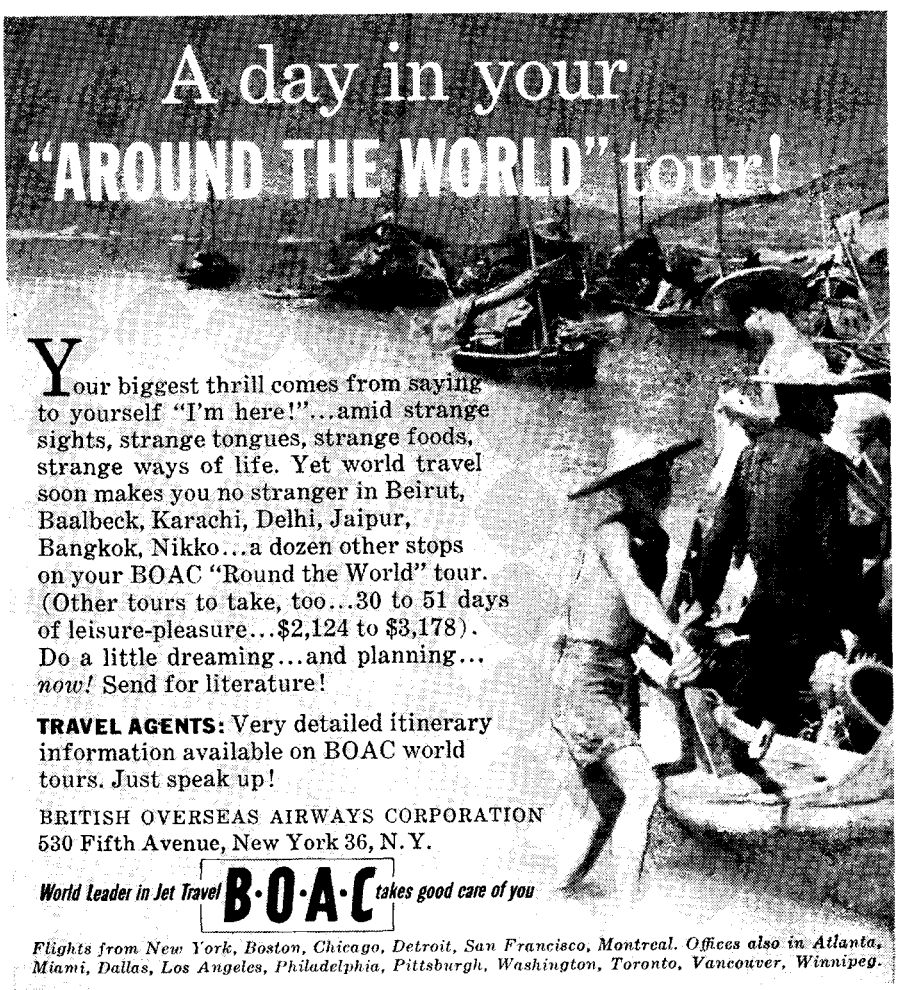
The best post-war example of selling a magazine to subscribers only for profit has been "American Heritage," which first came out in 1954 with an initial printing of 80,000 copies and which now goes every two months to more than 300,000 readers. You can't find copies on any newsstands (some bookstores carry it) and none of them come back to roost on the doorstep of the American Heritage Publishing Co., Inc. "Heritage" was the first "magazine in book form," a hard-cover, finely printed publication which went for



$2.95 a copy or $12.50 a year. Subscribers who feel inspired to read about American history have eaten it up, and have also gone for by-products in the form of books on the same subject which are peddled by the publishers.

AS A MATTER of fact, "American Heritage" has been such a success that for a couple of years the publishers have been wanting to do something with all the money. They finally fell upon the notion of another hard-cover magazine, this one devoted to "culture" and to be sold to subscribers only. On January 2, 1958, the staff sat down and began work on the "Horizon, a magazine of the arts." The first, the September issue, came out a few days ago. The point order is 225,000 copies, which shows how confident its creators are.

Of course, they have already lined up enough charter subscriptions ($15 a year) to justify that printing. Perhaps I ought to point out that it is the charter subscribers who are confident, too, for they signed up for "Horizon" without seeing it. Some have paid in advance and others have taken advantage of the free look. The first issue contains 20 articles by writers such as Freya Stark, Julian Huxley, C. V. Wedgwood, H. C. Trevor-Roper, Gilbert Highet on subjects such as "A Short History of the


A day in your
"AROUND THE WORLD" tour!
Your biggest thrill comes from saying to yourself "I'm here!"...amid strange sights, strange tongues, strange foods, strange ways of life. Yet world travel soon makes you no stranger in Beirut, Baalbeck, Karachi, Delhi, Jaipur, Bangkok, Nikko...a dozen other stops on your BOAC "Round the World" tour. (Other tours to take, too...30 to 51 days of leisure-pleasure...$2,124 to $3,178). Do a little dreaming...and planning... now! Send for literature!
TRAVEL AGENTS: Very detailed itinerary information available on BOAC world tours. Just speak up!
BRITISH OVERSEAS AIRWAYS CORPORATION
530 Fifth Avenue, New York 36, N.Y.
World Leader in Jet Travel B·O·A·C takes good care of you
Flights from New York, Boston, Chicago, Detroit, San Francisco, Montreal. Offices also in Atlanta, Miami, Dallas, Los Angeles, Philadelphia, Pittsburgh, Washington, Toronto, Vancouver, Winnipeg.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE TRADING STAMP:

Where stamp use is greatest, food prices have risen the least

INFLATIONARY TRENDS, growing despite a business recession, continue to make rising food prices a cause for concern among consumers. Recent broadened studies continue to give assurance that the trading stamp plays no part in this trend.

IN FACT, these new studies strengthen the conclusions reached by university marketing experts a year ago. As in previous studies, no evidence was found that stamp stores, as a class, charge higher prices than non-stamp stores. Furthermore, from the U.S. Government Bureau of Labor Statistics Index, augmented by reports of the National Industrial Conference Board, it was found that food prices have risen least in cities where stamp use is greatest.

Between 1953 and 1957, food prices rose *1.2%* for all U.S. cities; the same prices rose *1.65%* in the cities where less than 50% of the supermarkets had adopted trading stamps.

During the same period, in the cities where more than 50% of the supermarkets had adopted stamps, food prices rose only 0.75%.

These comparisons are additional, and the most recent, evidence that trading stamps, by increasing competitive pressures, have operated to hold food price levels down. It would seem, therefore, that families living in "stamp cities" can thank trading stamps for playing a part in the lower cost of living they enjoy.

* * *

REFERENCES: "Who Profits from Trading Stamps?", Dr. Eugene R. Beem, *Harvard Business Review*, Nov.-Dec., 1957.

"Trading Stamp Practice and Pricing Policy." Dr. Albert Haring and Dr. Wallace O. Yoder, Marketing Department, School of Business, Indiana University.

A copy of "Food Price Trends In Cities of Varying Trading Stamp Activity" will be sent upon request. Write The Sperry and Hutchinson Company, Department "H", 114 Fifth Avenue, New York 11, New York.

This message is one of a series presented for your information by THE SPERRY AND HUTCHINSON COMPANY *which pioneered 62 years ago in the movement to give trading stamps to consumers as a discount for paying cash.* S&H GREEN STAMPS *are currently being saved by over 22 million families.*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

an unhurried view of EROTICA

book written by Ralph Ginzburg
introduction by Dr. Theodor Reik
preface by George Jean Nathan

This is one of the few books ever published with the basic facts about erotic literature. Out just a few weeks, it is now in its sixth printing. It includes lengthy excerpts from leading works of classical erotic literature in library Rare Book Rooms and on Restricted Shelves. It tells about the collections of the late J. P. Morgan, the British Museum, the Vatican Library, the Bibliotheque Nationale, the Library of Congress, the New York Public Library, the late Dr. Kinsey and the Ivy League college libraries.

AN UNHURRIED VIEW OF EROTICA has been applauded widely by literary figures and critics. Dr. Theodor Reik: "courageous" and "a valuable piece of conscientious research." Martha MacGregor of THE NEW YORK POST: "side-splitting." Jerome Beatty in THE SATURDAY REVIEW: "scholarly." Mike Wallace: "controversial." Charles Wagner in THE NEW YORK MIRROR: "long needed . . . rich . . . clearly a labor of love." Robert Landry in VARIETY: "clever and comical . . . illuminating, scholarly, witty." George Jean Nathan, the eminent critic, wrote the Preface to this book just before his death.

Beautifully designed, handsomely printed, elegantly bound and boxed in a permanent slip case, AN UNHURRIED VIEW OF EROTICA in Connoisseur's Edition is offered for immediate delivery at $4.95, postage paid.

an unhurried view of
EROTICA
book written by Ralph Ginzburg
introduction by Dr. Theodor Reik
preface by George Jean Nathan

To: THE HELMSMAN PRESS
Suite 700, 510 Madison Avenue, New York 22, New York

Enclosed please find $_____ for _____ copies of AN UNHURRIED VIEW OF EROTICA in elegant Connoisseur's Edition, for immediate delivery, $4.95, postage paid.

NAME _____

STREET & NUMBER _____

CITY _____ ZONE _____ STATE _____

Sorry, no COD's. SR 3

Wheeled Vehicle," "Igor Stravinsky Looks Back," "The Golden Age of the Dutch Republic," and "Why Men Seek Adventure."

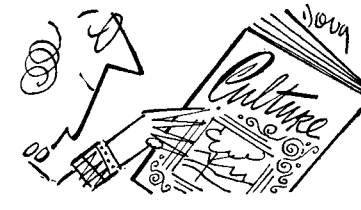
The articles go into matters like what is wrong with the beat generation, how Dulles can learn a lesson from Metternich, why people like the paintings of Andrew Wyeth, wine snobbery, the change in Broadway musicals, population explosion, Diana of Ephesus, the history of ballooning, and the architecture of Edward Stone.

There are about 200 pictures in "Horizon's" 152 pages, 54 of them in full color, including lovely reproductions of the paintings of old masters as well as moderns, and color photographs and prints that would please any art director.

"Horizon" is an elaborate job. Sixteen four-color pages are printed by gravure presses in Switzerland. The rest is produced in this country on three different kinds of paper in letter press and offset. All this takes time. The November issue is closed now, and the January issue is in the works.

BEHIND "HORIZON" are the three fellows who dreamed up "American Heritage." They are James Parton, publisher; Joseph J. Thorndike, Jr., editor; and Oliver Jensen, a member of the "Horizon" advisory board. William Harlan Hale joined the outfit as managing editor at the beginning of the year.

Just who thought of the idea isn't clear, and really doesn't matter. Thorndike says he has had the general notion for a "culture" magazine for years, if not in exactly the phys-



ical format of "Horizon." In any case, the theme now, in Parton's words, is to supply something

> "for the inquisitive and intelligent mind, to appeal not only to the scholar and the specialist, but to the general reader. There will be no book reviews, no news, no business, for you can get all these and other things elsewhere. But where can you get a mental feast equivalent to going to a museum? In New York it's not so hard, but in Kansas, let's say, you can't just drop in to a museum. There's no functional design to our project. We are not trying to improve or

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ELEANOR ROOSEVELT and CHESTER BOWLES issue

A CLEAN POLITICS APPEAL

(Open contributions, openly solicited)

on behalf of:

CLAIR ENGLE	EUGENE J. McCARTHY	GALE McGEE
vs.	vs.	vs.
Goodwin Knight	Edward Thye	Frank Barrett

"A Clean Politics Appeal" was launched as an experiment in 1956—a volunteer effort to test whether the informed citizen would make a genuine effort to balance the flow of special interest money in politics. Thousands of Americans, from every state, responded to a series of advertisements signed by Archibald MacLeish and the late Elmer Davis. It contributed substantially to the successful campaigns of Senator Frank Church against Herman Welker in Idaho and Senator Wayne L. Morse against Douglas McKay in Oregon.
This year, a nationwide drive to stimulate political contributions by the general public has already been launched under bi-partisan auspices. The purpose of "A Clean Politics Appeal" is to provide a channel for pin-pointed contributions to those candidates who will make the greatest difference to the country as a whole in terms of the grave foreign policy and other problems now confronting us.

THE Senators who are elected in November will serve not only during the remaining years of the Eisenhower administration, but through the full term of the next president.

UNFORTUNATELY, it is often the more liberal and independent candidates who have the least money for campaigning. They are without access to wealthy supporters or special interest groups. Therefore, it is essential that public spirited citizens provide them with at least the minimum amount necessary to conduct their campaigns so that the voters' decisions can be based on knowledge of the facts and the issues.

• • •

We are seeking your support for three candidates who, in our judgment, need it and deserve it the most.

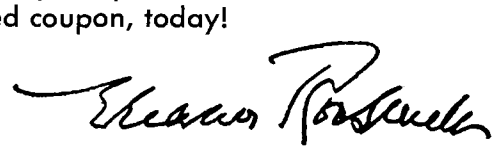
In California, 46-year-old Congressman ***Clair Engle*** *(D), Chairman of the House Interior Committee, is relinquishing a powerful position to run for the seat of retiring Senator William Knowland against Governor Goodwin Knight. Engle is continually sought by other liberals for help in translating good ideas into successful political action. His energy, experience, and effectiveness are badly needed in the Senate.*

In Minnesota, 42-year-old Congressman ***Eugene J. McCarthy*** *(D) is running for the Senate seat now occupied by Senator Edward Thye. The organizer of a bloc of eighty liberals—known as "McCarthy's Mavericks"—who have been successfully prodding the venerable leadership on many basic issues, McCarthy is one of the most lustrous political figures to appear in many years.*

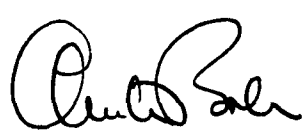
In Wyoming, ***Gale McGee*** *(D), a 43-year-old history professor, is running against benighted incumbent Senator Frank Barrett. Isolationist Barrett is regarded by his colleagues as a silent nonentity. McGee is an articulate foreign policy expert who is campaigning on the slogan "Wyoming has never been so close to the front lines of the world."*

• • •

THE continued success of this experiment—and very possibly the outcome of these elections—is up to **you.** Don't depend on other readers. Make **your** contribution ($100—$5—$3) as large as possible and send it, with the attached coupon, today!



ELEANOR ROOSEVELT



CHESTER BOWLES

Concerning contributions
Checks or money orders should be made out to "A Clean Politics Appeal." Contributions may be earmarked; otherwise they will be divided equally among the three candidates. *All* funds collected from this appeal will go to the candidates. Administration costs are being paid for by the National Committee for an Effective Congress.

A Clean Politics Appeal • Suite 402—4 West 40th Street
New York 18, New York

Mrs. Roosevelt and Governor Bowles:
Enclosed is my contribution of $_____ to A Clean Politics Appeal.

☐ Please earmark it as follows:

☐ Please divide it equally among the campaigns of Clair Engle, Eugene McCarthy and Gale McGee.

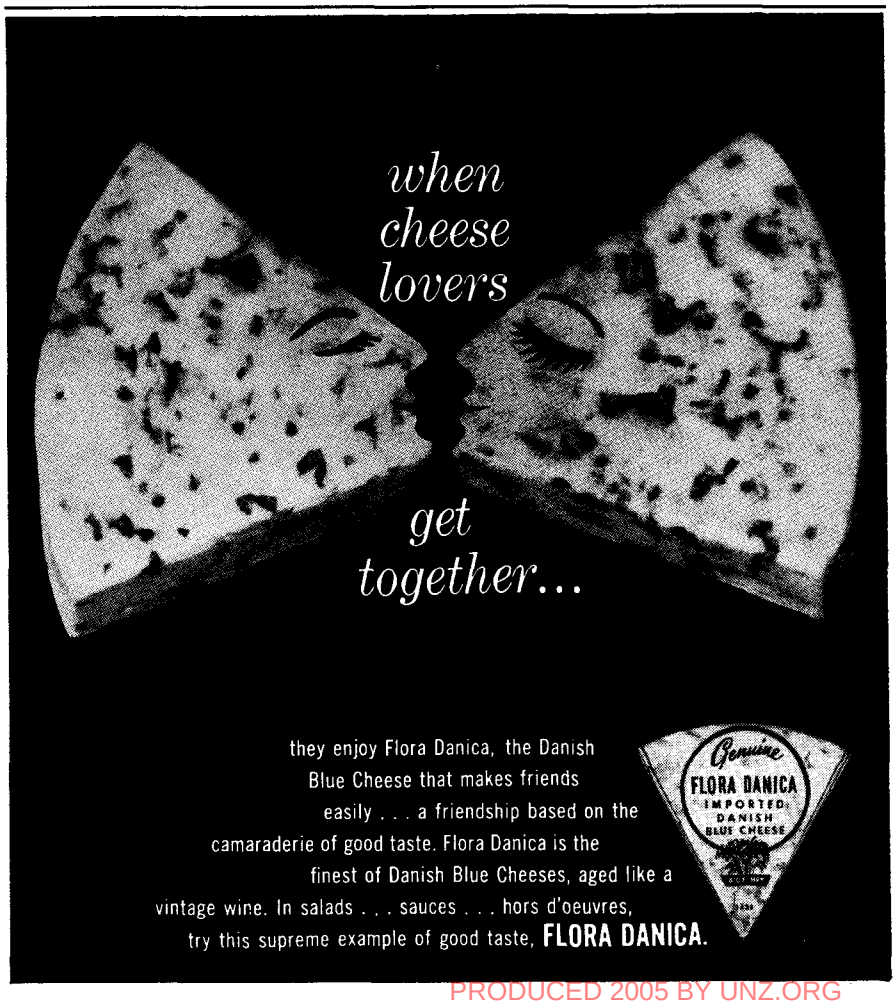
Name _____

Address _____

City _____ State _____
PLEASE PRINT (SR)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NOW
THOR HEYERDAHL's
Aku-Aku
(pronounced ack'oo-ack'oo)
THE SECRET OF EASTER ISLAND
by the author of KON-TIKI
FIRST REVIEWS: "Just as enthralling and illuminating to read as Kon-Tiki . . . Not only a gripping adventure story, but a suspenseful feat in scientific detection as well. It held me fascinated from first page to last, not least for the remarkable color photographs that illustrate the narrative." — JOHN BARKHAM, Saturday Review Syndicate
"An advance reading of the 424 page book, with its 62 photographs in full color, led this observer to mounting enthusiasm over its excitement, suspense, and even humor." — FREDERIC BABCOCK, in "Among the Authors," Chicago Tribune
"A thrilling book of romance, research and discovery." — DANIEL A. POLING, Christian Herald
BOOK-OF-THE-MONTH CLUB SELECTION
Lavishly illustrated, $6.95 at all bookstores
RAND McNALLY


when cheese lovers
get together...
they enjoy Flora Danica, the Danish Blue Cheese that makes friends easily . . . a friendship based on the camaraderie of good taste. Flora Danica is the finest of Danish Blue Cheeses, aged like a vintage wine. In salads . . . sauces . . . hors d'oeuvres, try this supreme example of good taste, FLORA DANICA.
Genuine
FLORA DANICA
IMPORTED
DANISH
BLUE CHEESE

educate people, but just to give them the chance to exercise their minds."

Admirable.

TO TELL YOU the truth, the purpose of TRADE WINDS is to improve its readers and to force them to exercise their minds, for it often saves me a lot of work. So stop staring at the horizon while I tell you about what John Putnam, art director of "Mad" had happen to him. He had some last-minute changes to make in a recent issue, and he phoned them in to the typesetter. The corrections involved some word changes in a paragraph, and one of them included the word "America." The corrections were accepted and noted down.

Half an hour later the typography house called Putnam back and said that one of the changes meant that the word "America" would have to be broken from one line to the next, and that the typographers had had a meeting and voted unanimously that they wouldn't do it. (This is no joke.) The matter was easily settled, but then John Putnam and his colleagues immediately composed the following lyrics, to be sung to the tune of Irving Berlin-Kate Smith.

A Tribute to the High Standards, Patriotism and General Forward-Looking Attitudes Among Typographers Today, To Be Sung to the Tune of "God Bless America!"

By JOHN PUTNAM

Don't break A-meri-ca!
Word I extoll!
Letter-space it!
Lower-case it!
But what-ever you do,
Keep it whole!

Whether Cas-lon
Or Bo-do-ni,
Venus Extra,
Or Ka-bel . . .
Don't break A-meri-ca!
Or we'll raise Hell!

—JEROME BEATTY, JR.

SOLUTION OF LAST WEEK'S

KINGSLEY DOUBLE-CROSTIC (No. 1278)

J. GUNTHER:
INSIDE RUSSIA TODAY

Some Russians drink a great deal at parties; some not at all. . . . They first became accustomed to visitors who do not drink when Mr. Nehru arrived, demanded tomato juice or orange juice during the toasting, and got it. Moscow has never been quite the same since.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE RECORD HUNTER

"Unique Among the Best Shops of the United States" and famous for "The World's Largest Selection of Recorded Music"

97¢ SALE

REDUCED FROM $3.98 LIST PRICE
BEST OF CLASSICAL MUSIC AT THE LOWEST PRICE

Handling: West of the Mississippi 80¢ minimum up to and including 4 records, 15¢ for each additional record. East of Mississippi 60¢ minimum up to and including 4 records, 10¢ for each additional record.

Mail Your Prepaid Orders To:

THE RECORD HUNTER, Dept. Lowest Price, 507 Fifth Avenue, New York 17, New York

1 **BEETHOVEN:** Symphony No. 6 "Pastorale"—Berlin Symphony Orchestra.
2 **BEETHOVEN:** Symphony No. 4—Berlin Symphony Orchestra.
3 **ARIAS** from RIGOLETTO, TRAVIATA, TROVATORE, AIDA, DON GIOVANNI, AFRICANA, MIGNON, TALES OF HOFFMANN—Rudolph Schock.
4 **RIMSKY-KORSAKOV:** Scheherazade—List cond. Berlin Symphony Orchestra.
5 **DE FALLA:** Nights in the Gardens of Spain/**MOZART:** Eine Kleine Nachtmusik—Berlin Symphony Orchestra.
6 **STRAUSS:** Die Fledermaus—List cond. Chorus and Orchestra.
7 **DEBUSSY:** Afternoon of a Faun/**RAVEL:** Bolero—Berlin Symphony Orchestra.
8 **TCHAIKOVSKY:** Swan Lake Ballet—List Cond. Berlin Symphony Orchestra.
9 **STRAVINSKY:** Petrouchka—Berlin Symphony Orchestra.
10 **BACH:** Violin Concerto No. 2/Brandenburg Concerto No. 2—Stevens, Violin; Ludwig cond. Berlin Symphony Orchestra.
11 **BACH:** Brandenburg Concerti No. 5 and 6—List cond. Berlin Symphony Orchestra.
12 **BEETHOVEN:** Quartets in G Major and in D Major, Op. 18, No. 2 and 3.
13 **SMETANA:** From Bohemia's Meadows & Forests; Overture to Bartered Bride/**WEBER:** Overtures (Peter Schmoll; Euryanthe; Turandot, Oberon, etc.).
14 **CONCERT BY ELISABETH SCHUMANN & JOHN BROWNLEE**—Famous SCHUBERT, MENDELSSOHN and FRANZ Songs.
15 **GREATEST OVERTURES**—Rimsky-Korsakov: Russian Easter Overture; Von Suppe: Light Cavalry; Rossini: La Gazza Ladra; Tchaikovsky: Marche Slave.
16 **BRAHMS:** Symphony No. 2—Rubahn cond. Berlin Symphony Orchestra.
17 **BACH:** Clavierubung Partita No. 1 and 2—Rosalyn Tureck, Piano.
18 **BACH:** *Clavierubung Partita No. 4—Tureck, Piano.*
19 **BACH:** Clavierubung Partita No. 3 and 5—Tureck, Piano.
20 **BACH:** Clavierubung Partita No. 6—Tureck, Piano.
21 **GERSHWIN:** Rhapsody in Blue/**TCHAIKOVSKY:** Nutcracker Suite:
22 **SHAKESPEARE:** Merry Wives of Windsor—Stratford-on-Avon Festival Company.
23 **WEBER:** Der Freischuetz—Fritz Schreiber cond. Dresden State Opera.
24 **BRAHMS:** Hungarian Dances (Complete)—Alessandro cond.
25 **BRUCH:** Violin Concerto No. 1/**BEETHOVEN:** Sonata No. 5 "Spring"—Drescher, Violin; Huttner, Piano.
26 **BACH:** Brandenburg Concerto No. 3/Suite No. 4—Berlin Symphony Orchestra.
27 **MOZART OPERA ARIAS** (Marriage of Figaro, Magic Flute, Abduction from the Seraglio)—Berlin Opera Orchestra, Chorus and Soloists.
28 **MOZART:** Divertimento in D, No. 2, K. 131; Divertimento in E Flat, K. 113; 5 Contra Dances—Berlin Symphony Orchestra.
29 **PIANO DUET FAVORITES** (Warsaw Concerto; Ritual Fire Dance; Sleeping Beauty Waltz; Annen Polka; Liebestraum; Skaters Waltz; Hungarian Rhapsody No. 2, etc.).
30 **ORGAN SELECTIONS** (Saint-Saens, Swan; Bach, Ave Maria; Swing Low Sweet Chariot; In A Monastery Garden; Lohengrin Wedding March; To A Wild Rose, and Others).
31 **AN HOUR OF MARCHES—Sousa:** Stars and Stripes Forever; King Cotton; *Fairest of the Fair, etc./National and Services*—Star Spangled Banner; Columbia the Gem of the Ocean, Anchors Aweigh, Army Air Corps, Marines Hymn, etc.
32 **R. STRAUSS:** Also Sprach Zarathustra—Berlin Symphony Orchestra.
33 **STRAVINSKY:** Le Sacre du Printemps/**MILHAUD:** Suite Francaise—List cond. Berlin Symphony Orchestra.
34 **RACHMANINOFF:** Piano Concerto No. 3—Reims, Piano; Schreiber cond. Dresden State Symphony Orchestra.
35 **MUSIC AND SONGS OF ASIA**—Featuring the Authentic Music of China and India.
36 **GERSHWIN:** Piano Rhapsody No. 2—Berlin Symphony Orchestra.
37 **VERDI:** La Traviata (Highlights)—Schimenti, Pola; Ricci cond. Orchestra and Chorus of Teatro dell'Opera, Rome.
38 **JOHN McCORMACK** in Favorite Arias from RIGOLETTO, TOSCA, AIDA, PAGLIACCI, CAVALLERIA RUSTICANA, CARMEN, LA FAVORITA, BOHEME, etc.
39 **SONGS** by BACH, HAYDN, SCHUBERT, SCHUMANN, FRANZ, MOZART, BEETHOVEN, WEBER, MENDELSSOHN, et al.—Gerhard Pechner.
40 **PECHNER SONG RECITAL** (Serenade in Vain; Come Mary, Take Comfort; Hanschen und Grethe; Don't Peer into my Songs, etc.).
41 **BRUCKNER:** Symphony No. 3—Berlin Symphony Orchestra.
42 **VERA APPLETON & MICHAEL FIELD Play LISZT:** Mephisto Waltz; Variations on a Theme from *Bellini's Puritani*; **J. STRAUSS:** Blue Danube; Artist's Life; Fledermaus Fantasy.
43 **TEN TOP TENORS**—Kurt Baum, Jan Peerce, Lauri-Volpi, Prandelli, Landi, DaCosta, McCracken, John McCormack, Martinelli and Caruso.
44 **ALBERT DaCOSTA** Sings Arias from AIDA, LA JUIVE, OTELLO, TURANDOT, PAGLIACCI, FAUST, CAVALLERIA RUSTICANA, PROPHETE, GIOCONDA.
45 **MOZART:** Piano Concerti No. 17 and 19—Leonid Hambro, Piano; Alessandro cond.
46 **HILDE REGGIANI,** Coloratura Soprano—Arias from RIGOLETTO, MAGIC FLUTE, LAKME, PURITANI, BARBER OF SEVILLE, DINORAH.
47 **GRIEG:** Piano Concerto in A Minor—Riefling, Piano; Oslo Philharmonic.
48 **PAGLIACCI HIGHLIGHTS** Featuring GIOVANNI MARTINELLI, Bonelli, Leone, Valentino.
49 **HIGHLIGHTS from FAUST and MADAME BUTTERFLY**—Lewis, Bardi, Bonelli, Leone, DaCosta, Sgarro.
50 **RIGOLETTO HIGHLIGHTS** Featuring JAN PEERCE, Landi, Valentino, Bardi, Reggiani.
51 **SAINT-SAENS:** *Symphony No. 2/Carnival of the Animals—Hamburg* Philharmonia.
52 **GIOVANNI MARTINELLI's FORTY YEARS OF SINGING** (Arias from Aida, Pagliacci, Martha, Tosca, Boheme, Turandot/Songs by Tosti, Masini, Handel, etc.).
53 **MARY HENDERSON** Sings Arias from Butterfly, Attila, Iris, Carmen, Cosi Fan Tutte, Manon Lescaut, Manon, etc.).
54 **HIGHLIGHTS FROM TOSCA and TURANDOT**—Ruggeri, Hunt, DaCosta, Martinelli, etc.
55 **DAVID OISTRAKH** Plays BRAHMS VIOLIN CONCERTO—with Moscow State Philharmonic.
56 **DAVID OISTRAKH** in MENDELSSOHN Trio No. 2 (with Oborin & Knushevitsky) and in Babadjanian Trio (with Knushevitsky & Babadjanian).
57 **DAVID OISTRAKH** in HAYDN Trois No. 3 & 17 (With Oborin, Knushevitsky & Gilels, Rostropovich) and in LOCATELLI Sonata "au Tombeau" (with Yampolsky).
58 **BALAKIREV:** Tamara/**IPPOLITOV-IVANOV:** Songs of Ossian—USSR State Radio Orch.
59 **ARIAS** from LA BOHEME, PAGLIACCI, TOSCA, OTELLO, CARMEN, MANON LESCAUT, AIDA, FAUST, ANDREA CHENIER—Frederick Jagel, MET Teonr.
60 **TCHAIKOVSKY:** Symphony No. 5—Oslo Philharmonic Orchestra.
61 **OISTRAKH RECITAL—BRAHMS:** Hungarian Dances No. 5, 8, 9; **BACH:** *Sonata No. 5;* **KABALEVSKY:** *Violin Concerto (with Yampolsky,* Oborin & Moscow State Philharmonic).
62 **TCHAIKOVSKY:** Concerto No. 1—Emil Gilels, Piano; Moscow State Philharmonic.
63 **TCHAIKOVSKY:** Symphony No. 6 "Pathetique"—Oslo Philharmonic Orchestra.
64 **ARIAS** from MADAMA BUTTERFLY, CARMEN, MANON LESCAUT, DON GIOVANNI, BALLO IN MASCHERA—Brenda Lewis.
65 **DVORAK:** Symphony No. 5 "New World"—Oslo Philharmonic Orchestra.
66 **MOST POPULAR ARIAS OF ALL TIMES** (Pagliacci, Butterfly, La Boheme, Aida, Faust, Rigoletto, Trovatore, Don Giovanni, Barber of Seville, etc.)—DaCosta, Sgarro, Hunt, Valentino, Ruggeri, McCracken, Schock, Pease et al.
67 **BRAHMS:** Symphony No. 1—Oslo Philharmonic Orchestra.
68 **MENDELSSOHN:** Symphony No. 4 "Italian"/Symphony No. 5 "Reformation"—Oslo Philharmonic Orchestra.
69 **ARIAS** from MEISTERSINGER, PAGLIACCI, CARMEN, OTELLO, PURITANI, AFRICAINE, PROPHETE, ROSENKAVALIER, WALKUERE, LOHENGRIN, etc.—Albert DaCosta.
70 **BORIS GODOUNOV** (in Concert Form)—Prokopieni as Boris.
71 **MOZART OPERA ARIAS**—James Pease & Barbara Troxell Singing Arias from MAGIC FLUTE, DON GIOVANNI, MARRIAGE OF FIGARO, ABDUCTION FROM THE SERAGLIO.

EXCITING ALBUM SETS . . .

72 **HANDEL:** Messiah—Troxell, Soprano; Darwin, Bass; Sanders, Contralto; Fredericks, Tenor (3-12" in album)....Reduced from $11.94 to.....2.91
73 **PUCCINI:** La Boheme (Complete)—Schimenti, Lauri-Volpi, Ciavola, Tatozzi; Orchestra & Chorus of Teatro dell'Opera, Rome (2-12" in album) Reduced from $7.96 to 1.94
74 **VERDI:** Aida (Complete)—Roman, Sawyer, Sarri; Orchestra & Chorus of Teatro dell'Opera (3-12") Reduced from $11.94 to.....2.91
75 **VERDI:** Il Trovatore (Complete)—Roman, Sawyer, Marcangeli, Sarri, Serra; Orchestra & Chorus of Teatro dell'Opera (2-12") Reduced from $11.94 to 2.91
76 **SMETANA:** Dalibor (Complete)/FIBICH: Bride from Messina (3-12" in album) Reduced from $11.94 to 2.91
77 **MUSIC OF THE GOTHIC PERIOD and EARLY RENAISSANCE**—Vielle Trio on Ancient Instruments; Robertson, Tenor (2-12") Reduced from $7.96 to 1.94

THE RECORD HUNTER, Dept. Lowest Price

Enclosed Check ☐ M.O. ☐ for the encircled numbers below:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77													

NAME_____

ADDRESS_____

CITY_____ ZONE_____ STATE_____

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"The charm of Italy is akin to that of being in love"...

American writers and artists, from Benjamin West to Gertrude Stein have lived and worked there, finding in Italy the earthly fulfillment of their "Dream of Arcadia."

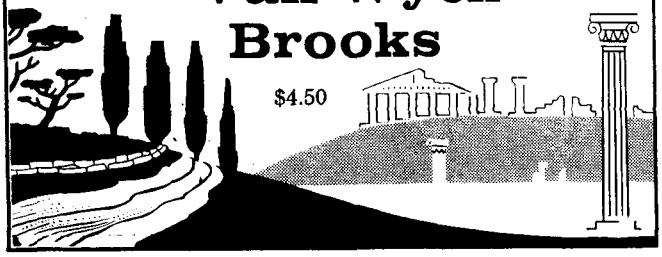
In this engrossing book Van Wyck Brooks, author of MAKERS AND FINDERS, tells of many famous and fascinating Americans in Italy, of their work, their ideas and the influence of this ever-beautiful country upon them.

THE DREAM OF ARCADIA

American Writers and Artists in Italy 1760-1915

Van Wyck Brooks

$4.50



"No more engrossing adventure-biography has been written in our time."
— Lowell Thomas

Explorer, pilot, war hero, the first man to pilot a plane over both poles — Bernt Balchen's life story is a remarkable tale of the Arctic and the Antarctic, of planes and fliers, of war and exploration, of a man born to adventure.

COME NORTH WITH ME

by Bernt Balchen

Photographs $5.00

1 2 3 4 Provocative new books from Dutton

Once upon a time...
a shy and thoughtful young girl named

Gladys Brooks

grew up in a red brick house just off

Gramercy Park

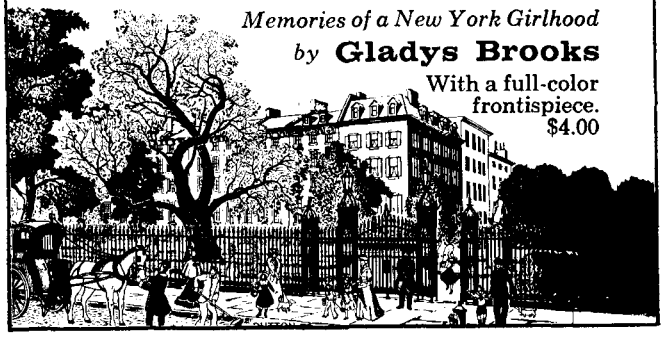
It was a time of pony carts and rolling hoops, of Sunday evening literary "salons" and rainbow-skirted cotillions. A time when people could be non-conformists with wit and grace, when youth was gay and first love was innocent and tender.

This charming memoir of the early 1900's is by the wife of Van Wyck Brooks, and author of THREE WISE VIRGINS.

Gramercy Park

Memories of a New York Girlhood
by **Gladys Brooks**

With a full-color frontispiece.
$4.00



Bellamy Partridge

author of the delightful COUNTRY LAWYER, now tells the fabulous story of auctions and auctioneering from Puritan times till today . . . from cattle and tobacco auctions to the sale of the world's most dazzling jewels . . . from country tents to the subtly-lit rooms of fashionable auction galleries in New York, London and Paris. Filled with colorful and amusing anecdotes, this is the book that's

Going, Going, Gone!

$3.95

Illustrated by Stephen Voorhies

At all bookstores **E. P. DUTTON & COMPANY** 300 Fourth Avenue, New York 10, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review
SEPTEMBER 27, 1958

The Triumph and Tragedy of the American Woman

A Continuous Performance
She: *"It tells here of a man in Chicago who hasn't spoken to his wife in fifteen years."*
He: *"Perhaps he is waiting for a chance."*

—By Charles Dana Gibson, Life Publishing Co., 1902, from "Women Are Wonderful" (Houghton Mifflin).

By ASHLEY MONTAGU

IT IS TRUE that age cannot wither her nor custom stale her infinite variety. Nevertheless, the American woman is under attack. We are told that she is a monster who devours her mate; that she makes a domestic animal of her husband, designing him to her requirements while he lives, and driving him to an early grave wearing himself out in the attempt to maintain her in a manner to which no woman should be accustomed; that she emasculates the male.

America, we are told, is a matriarchy in which women rule and "mommism" is a way of life. The greater part of the wealth of the country is in the hands of women. Women run not only the home but every member of the family, and while it is the function of the American wife to maintain her husband in the illusion that he is master of the household, he is, in fact, as everyone knows, nothing more than chairman of the entertainment committee. It is true that American women are physically the most attractive in the world, that they make the best of themselves, but this only goes to show that they are too preoccupied with sex without being sufficiently sexual. American women, we are further informed, suffer from the Puritan blight. They are cold, calculating, and demanding. Women of other countries make better wives.

And, of course, a great deal else has been said about American women, but the above represents, I believe, a fair digest of the most frequent criticisms. What about these criticisms? Well, there is just enough truth in most of them to constitute an inducement to further inquiry. Were the accusations that are today increasingly being hurled against the American woman not so seriously misunderstanding of the true situation, they could be appropriately dismissed as strictly for the birds.

It may be suggested that what the American woman stands most in need of is not blame but understanding, and this applies, also, to the American male—who is not entirely free of the responsibility for the confusion.

Women are no longer clear as to what it is or should be to be a woman, and while men tend to have pretty definite ideas on that subject they are not altogether clear as to what their own role is or ought to be.

In seeking to escape from the oppressive mythology of inequality with which men and the millennia had saddled them, women were forced into the position of having to prove—to themselves as well as to men—that they were as good as men. This meant, for many women, that they must prove that they were equal to men, that they must compete with men on their own ground and emerge from the competition at least as well. For many women this meant identification with men, and envy of masculine roles. For others it meant attempting to achieve what was formerly regarded as male status by playing male occupational roles while at the same time attempting to hang on to their own femininity. For still others the inability to play masculine roles, an "impediment" brought about in most cases by marriage and a family, has resulted in a certain amount of chafing at the bit.

The sad thing about all this is that a good many women have paradoxically sought to validate themselves (as persons) not as women but as men. This is a typical minority group reaction. Anything associated with the higher caste is considered

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

desirable, and is, by any means, worth attaining.

This is a perfectly understandable human response, and so is the confusion of values that produces it, but it is nonetheless a most misguided, unsound, and adaptively inefficient one. Considering, however, the conditions under which such responses are made any other is hardly to be expected.

The male of the species, far from being a help in bringing about a more reasonable adjustment, helped produce the very response in the female which, with the logic characteristic of the "masters" in such situations, they now find so little to their liking. For if men maintained that women were not the equals of men, and were therefore not entitled to equal rights, women understandably but misguidedly felt that in order to attain equal rights they must demonstrate that they are the equals of men, and so they proceeded to make themselves as much like men as possible. Bloomers were developed to replace skirts, masculine attire was imitated, masculine habits such as smoking and drinking, were adopted, and such strenuous sports indulged as were formerly the preserve of the male.

That political and social equality rests on an ethical principle and not on a biological one, or even upon achievement, seems to have escaped both men and women in the struggle for women's independence, just as it escaped most of those who were involved in arguing for and against the racist position. Whether a person is entitled to all the rights and privileges of development and as a citizen of the community depends not upon his biological background, but rests solely upon the consideration that as a member of the human species he is entitled, without discrimination, to all the rights and privileges of his birthright, which is, development.

And yet who knows, by bringing out any inequalities that may exist we may find ourselves unexpectedly enriched. To attribute artificially created inequalities to natural causes is one of the most vulgar errors. In rebelling against the consequences of this particular epidemic error women fell into the opposite one of proving that with the removal of the artificially created handicaps they could assume virtually every one of the roles traditionally played by the male. The greater the obstacles that men placed in their paths the more determined were they to overcome them. In short, women responded to the challenge which men threw down and to the conditions set by the men. These conditions were, in effect, that if women could do as well in any of the roles in which men traditionally excelled, men would, to say the least, be surprised. It was with something more like consternation that men viewed the response that women made to their implicit challenge.

Women are today engaged in every occupation in which men are employed, and are emerging as significant figures in the arts and sciences. There are few who any longer doubt that women are a great deal brighter and more capable than they were at one time thought to be. That is all to the good. But among the changes that have come about are some that are not so good. Among these changes is the psychic masculinization which has affected many women, the tendency to identify themselves with males, to think and act like males, and to aspire to masculine roles—with resulting turmoil and confusion. As women have become more masculinized, men have become more feminized, so that the male is about as confused concerning his own role in the world as the female is befogged about hers. Both sexes feel that something is out of joint somewhere.

American women, in great numbers, go to their psychotherapists and complain that their husbands are not as they would have them be, he-men. American men visit their therapists and complain that their wives are not as they would have them be, she-women. The women would like to be more like women themselves, and the men would like to be more like men, but by the time they get to the therapist the difficulties seem to be insurmountable. And, indeed, the problem is a difficult one. For male and female roles in all cultures are largely a matter of conditioning. This conditioning is thoroughly completed in our civilization by the time the sexes are ready for marriage, or let us say by the end of adolescence. It is never an easy matter to take asunder the elements that have gone into the making of a personality and reconstruct them to the heart's desire.

THE manner in which we may most helpfully regard the present relationships between the sexes is that they are in a transitional phase of development. That in the passage from the "abolition" phase of women's movement to the phase of "emancipation" a certain number of predictable errors were committed.

The logic of the situation actually led to the most grievous of the errors committed. This was the argument that insofar as political and social rights were concerned women should be judged as persons and not as members of a biological or any other kind of group. As far as it goes this argument is sound enough, but what seems to have been forgotten in the excitement, is that women, in addition to being persons, also belong to a sex, and that with the differences in sex are associated important differences in function and behavior. Equality of rights does not imply identity of function, yet this is what it was taken to mean by many women and men. And so women began—and in many cases continue—to compete with men as if they were themselves men, instead of realizing and establishing themselves in their own right as persons. Women have so much more to contribute to the world as women than they could ever have as spurious men. And it is the clarification and recognition of what it means to be a woman, of the nature of the potentialities and capacities with which women are biologically endowed, which should make it possible for women to become happily reconciled to, and gratefully accept themselves as women.

Women have great gifts to bring to the world of men: the qualities of love, compassion, and humanity. It is the function of women to humanize, since women are the natural mothers of humanity. Women are by nature endowed with the most important of all adaptive traits—the capacity to love—and this it is their principal function to teach men. There can be no more important function. It could be wished that both men and women understood this. Once women know this they will realize that no man can ever play as important a role in the life of humanity as a mentally healthy woman. And by mental health I mean the ability to love and the ability to work. Being a good wife, a good mother, in short, a good homemaker, is the most important of all the occupations in the world. It, surely, cannot be too often pointed out that the making of human beings is a far more important vocation than the making of anything else, and that in the formative years of a child's life the mother is best equipped to provide those firm foundations upon which one can subsequently build.

When the male acquires a true understanding of the importance of the mother in the life of the child, especially during its first years, he will realize that he has a principal function as a husband and father to enable his wife to perform her maternal role as happily as possible. As the child grows older the role of the father becomes increasingly more important, and that is to serve not merely as an appanage of the female, as a useful household gadget and a good provider, but by his example to help all the members of the family to de-

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

velop their potentialities, and to teach them the meaning of freedom, discipline, courage, and independence. It has justly been remarked that fathers are parents, too!

Whether the American woman carries her need to compete into the family in order to prove herself and achieve her ends, I am not sure, but certainly she frequently gives that appearance. For example, a common method of discipline used by American mothers with their children is the method of "conditional love." Mother, in effect, says to her children, "Mother won't love you unless you behave and do as she requires." Love is the one thing in the world that should be unconditional and the American mother makes it conditional, a commodity for which one bargains. The training in "conditional love" thus received by boys and girls, has the effect of teaching the female that she can use conditional love as a device for obtaining concessions from the male, and the male learns that "love" is something that one gets from women only if one "behaves." The American male has learned that "love" (which becomes identified with "sex") is something you purchase by agreeing to the conditions set by the female. This puts the male in a weak and frustrating position in relation to the female, engenders hostilities in him toward her in the marital relationship, and further serves to flatten out and debase his conception of love. It is not to be wondered at that the vendors of cheap substitutes are so numerous among us; that sequential polygamy has become a sanctioned form of plural marriage for those who can afford it; that husband and wife only too often find each other inadequate; that women come to be regarded as cool and calculating monsters who devour their husbands, and their husbands come to be regarded as emasculated weaklings.

Observing the marked asymmetry of the roles played by his father and mother in the home, the great power wielded by the mother and the comparative weakness of the role of the father, the male in America grows up to know where *his* "proper place" is, namely, anywhere but in the home. The "boss" is mother, and if father has been properly brought up he is perfectly willing to grant that, and often jocularly—with the jocularity of the jest spoken in truth—refers to his mate as "The Boss." It is not for nothing that the comic strip that has enjoyed perhaps the longest continuous popularity is entitled "Bringing Up Father."

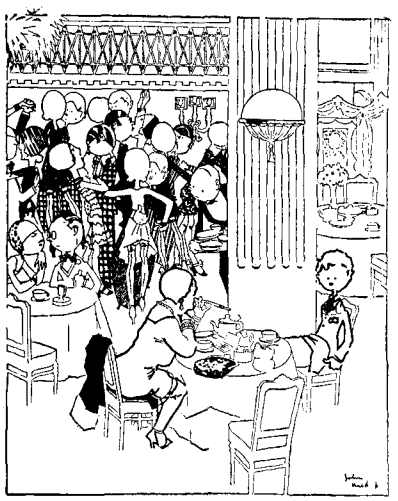
The view of the "proper" relations

(*Continued on page* 34)

—William H. Walker in Life, *1896.*

Convention of the Husband Reform Club

"Subject for Discussion at this Meeting: How to Make the Home More Attractive."



—John Held, Jr., in Life, *1928.*

"She: *'And I'm not really happy unless I have a man to dominate me.'*"

"An Inauguration of the Future."

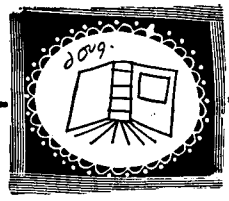
—William H. Walker in Life, *1897.*

—William H. Walker in Life, *1896.*

—Cartoons from "Women Are Wonderful" (Houghton Mifflin).

"The Bloomer Girl's Wedding."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



LITERARY HORIZONS

The Dean of American Letters

By Granville Hicks

IN 1912 Henry James wrote an "open letter" to William Dean Howells to be read at the dinner held in celebration of the latter's seventy-fifth birthday. He spoke warmly of his personal debt to Howells as editor and friend and went on to praise his writing. "Stroke by stroke and book by book," he said, "your work was to become, for this exquisite notation of our whole democratic light and shade and give and take, in the highest degree *documentary*; so that none other, through all your fine long season, could approach it in value and amplitude." Much as Howells had been praised, he concluded, there lay ahead a period of even more discriminating appreciation when "your really beautiful time will come."

James's beautiful time has assuredly come, but Howells's hasn't, and now there is little reason to believe that it ever will. But if one cannot predict the emergence of a Howells cult, comparable to the contemporary James cult, and if it is likely that Howells will never seem to students of American literature as important as James, at least the prejudices of the Twenties and Thirties are dissipating. More and more critics have pointed out not only that Howells had an important influence on American literary life but also that the best of his novels are very good indeed.

Two years ago Edwin H. Cady published "The Road to Realism," which described Howells's life from his birth, in 1837, down to 1885, the year in which "The Rise of Silas Lapham" appeared. Now, in "The Realist at War" (Syracuse University Press, $5), Professor Cady continues the story to Howells's death in 1920. (Collectively the two volumes are entitled "William Dean Howells, Dean of American Letters" and are sold boxed at $10.) It is significant that this is the first biography of Howells, although a couple of critical studies and Mildred Howells's invaluable "Life in Letters" appeared in the Twenties.

I can imagine a better biography than Cady's, more searching, more incisive, written with greater distinction, and I think a better biography is bound to appear, but at the moment I am grateful for what Cady has done. In his first volume he presented a body of material on Howells's early years that made the novelist appear to be a more complicated and interesting figure than he had ever seemed before, and he traced in detail one of the most astonishing success stories in the history of American literature. His second volume, beginning when Howells was forty-eight years old and full of honors, could be anticlimactic but isn't. Howells wrote several of his best novels after 1885, and what Cady rightly calls one of his finest, "The Leatherwood God," appeared as late as 1916. It was after 1885 that his advocacy of realism became a kind of crusade, and Cady gives a full and often surprising account of the opposition he encountered. His acute interest in social problems began with the execution of the Haymarket anarchists in 1886 and continued through the publication of "A Traveler from Altruria" in 1894 well into the next century. It was in the Nineties that he befriended Stephen Crane and Frank Norris.

Howells's later years were far from dull, but it is true that his reputation had begun to decline before his long life came to an end, and in the 1920s it ebbed rapidly. As Cady notes, the change in attitude, which became apparent to Howells himself, was paradoxical. In the Eighties and Nineties he had been denounced for radicalism and indecency; now, and increasingly in the years after his death, he was scorned as the embodiment of Victorian propriety.

IT SEEMS likely that Cady is right in maintaining that the youthful critics hadn't read much of Howells. Simply by surviving to 1920, he had become a symbol of the late Victorian qualities against which the young people were rebelling, even though certain of these qualities he had unsparingly attacked, and the rebels ridiculed him without bothering to find out what he had really been like. On the other hand, with respect to the issue that seemed all-important to the Twenties, the question of candor in the portrayal of sexual relations, the rebels had a case. Howells was not a prude, but he sometimes sounded like one. In "Criticism and Fiction," for instance, he had said that literature "was all the more faithfully representative of the tone of modern life in dealing with love that was chaste and with passion so honest that it could be openly spoken of before the tenderest society bud at dinner." And in "My Literary Passions" he recommended the bowdlerizing of Shakespeare and Chaucer.

Cady makes the mistake, I think, of trying to minimize Howells's concessions to the prudishness of the middle class in the nineteenth century. Howells did say silly things, and no doubt he believed them, but the important point is that in practice he constantly triumphed over this silliness. He defended Zola, for instance, at a time when a good word for Zola could ruin a man's reputation, and he wrote an introduction for Stephen Crane's "Maggie." Furthermore, in the best of his own novels he pushed so deep that his reticence—which is, after all, no greater than James's—becomes irrelevant. One does not have to uphold a ban on bedroom scenes in order to recognize that there are very great novels in which no such scenes appear.

Howells's novels may fall short of greatness, but we know now that they are not, as so many people once maintained, fit only for the trash barrel. (Cady dates the reversal of judgment from an article by Newton Arvin written for the *New Republic* in 1937.) The best, as I have said, are very good, and Cady lists as the best: "A Modern Instance," "Indian Summer," "The Rise of Silas Lapham," "Annie Kilburn," "A Hazard of New Fortunes," "The Shadow of a Dream," "The Quality of Mercy," "The Landlord at Lion's Head," "The Son of Royal Langbrith," and "The Leatherwood God." "April Hopes" and "An Imperative Duty" might, he thinks, be added to the list, and for my own part I am tempted to add "The Minister's Charge" and "The World of Chance." Unfortunately, most of these books are not currently in print.

Howells's novels, as James suggested in his birthday tribute, give an incomparable picture of American life in the decades after the Civil War, not of all aspects of it, to be sure, but of some of the most important. Yet the word James used, "documentary," was not an altogether complimentary term in his vocabulary, and he knew in 1912, as we know today, that Howells's novels had more to offer than mere documentation. When we pick up a novel by Howells, we are likely to feel that he is old-fashioned, but in no time, if we exercise a little forbearance, we discover that he is speaking to us. We respond to what James described as "that unfailing, testifying truth in you which will keep you from ever being neglected." If James had said "from being forever neglected," he would have hit the nail right on the head.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

POETRY:

SR's Quarterly Roundup

EDITOR'S NOTE: *It has seemed to the editors that a regular quarterly roundup of poetry titles might perform a useful service to our readers. Instead of assigning books separately, all the titles received in a given quarter will go to a single trusted critic. He will be free to discard as he pleases and to emphasize as he pleases. His assignment will be to give a sense of what has happened in poetry in the preceding quarter.*

The danger of such roundup reviews is that they will tend to force comparisons between books that have nothing in common but their publication within the same quarter. We are confident that we can rely on the good sense of our reviewers to skirt that danger. For we believe that a single summary of the quarter will give our readers a more coherent picture than would scattered individual reviews. Books of particular interest will still be featured separately. John Ciardi, SR*'s poetry editor, undertakes the first quarterly roundup. Books of the next quarter will be handled by Winfield Townley Scott.*

By JOHN CIARDI

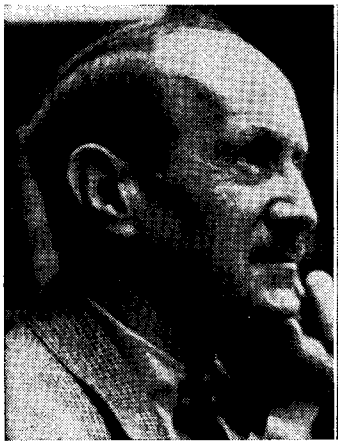
POETRY may not be much read in the United States, but it is certainly published at a pace no one reader can keep up with. The very number of new titles appearing monthly is evidence enough that one cannot read all of them if he hopes to read the good ones with the care they deserve. The fact is that some books make a difference, and that others—no matter how competently they are written—do not. One must first "smell-out" and discard some books unfinished.

There is no short way of describing that "smelling-out" process, but some of its elements can at least be pointed to. I think rhythm is forever the first element: one tastes the flow of the poem and before he knows anything else he knows whether or not this poet has a rewarding ear. At the same time one registers a quality of the poetic line. A good line is a structure. It is not just a quantity of words: it is a shaped unit of language. It has something like the self-completion of a good musical phrase and it is somehow irreducible, memorable, and kinesthetically suggestive. Phrasing is the second element. The poet either has a feel for language or he hasn't. One hopes that he is not laboring for effect and at the same time that he is not falling into stereotyped poetic phrases. Why go to a poet for clichés when one can get all the dead language he wants in the news from Washington? Finally, there is a "sense of Thing" in a good poem. One must feel that he is dealing not simply with words but with realities: that this poet has imagined himself into a world he has truly made, rather than borrowed from the common stock of poeticisms that have fallen into public domain from the poetry of the past, or from the "climate" of current fashion.

On one or another of these counts, I find myself putting aside without much interest a number of this quarter's titles, among them **"The Dual Site," by Michael Hamburger** (Dodd, Mead. 55 pp. $2), **"The Sleeping Gypsy," by George Garrett** (University of Texas. 70 pp. $2.50), **"Poems," by Emma Swan** (New Directions. 71 pp. $3), **"In the Midnight Wood," by Cecil Hemley** (Noonday Press. 67 pp. $3), and **"A Crackling of Thorns," by John Hollander** (Yale Series of Younger Poets. 71 pp. $3).

Nor does my putting aside of these titles impute any positive badness. These are all competent poets. Hollander, for example, shows signs of a good poetic ear, but I must report that I find him—along with Garrett—too academic to hold my interest long. Both Hollander and Garrett may yet turn out to be good poets but not in these books and not in this direction.

Emma Swan is a different case. I simply find too many of her metaphors pointless and too many of her attitudes overfamiliar. It is perhaps Cecil Hemley who is the most disappointing, maybe because I know him to be a gracious and intelligent man. "Thoughts," said Browning, "may be/Over Poetical for poetry." I open Hemley's book and find "dead twigs hurled/Against the window pane," and "a waning moon,/Staring into eternity," and "The tideless sea in which I drowned," and "angry foot-



St.-John Perse—the music.

—*Leja Gorska.*

José García Villa—the comma.

—*Evalyn Shapiro.*

Karl Shapiro—the twist.

—*Clarence Le Peer.*

Conrad Aiken—the easygoingness.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

falls on the ground" (where else?) and on through "timeless joys" to "It is not enough that spring returns."

At about that point I don't care any more. I conclude that I have been here before in more exciting company, and that what I am reading is not poetry but Litraachah.

On the other hand, a book that held me fascinated in dismay to the very end is **"The Two Freedoms," by Jon Silkin** (Macmillan. 48 pp. $2.50). Silkin is an Englishman. This, his first book published in America, is my year's discovery of the unintelligible. Silkin is a poet of great skill. His rhythms, his individual phrases, and his ability to conjure a dance of half-lit suggestions is fascinating. It still adds up to a real experience in unintelligibility. (The point to be made by the way is that the unintelligible is not nearly as common as some believe.)

I DON'T think Silkin is deliberately unintelligible. Rather, he seems so wholly preoccupied in the development of a poetic mannerism that he consistently falls into unintelligibility, and even preciosity. Neither mannerism nor difficulty in the reading is a final charge against a poet, if he can make it work. The good poet can lure us into the dark forest and we can wander there happily lost, if the shadows are full of enough song, and if the song comes from real birds, whether we see them or not. Poem after poem of Silkin's, however, goes by with no objects in it. Even his poem to the victims of a Nazi concentration camp opens on a self-satisfied discussion of a (to me at least) wholly unintelligible symbol:

Love, when you ask me forgiveness
I see not you but hairless wrists involved
With love's embrace, he a friend the sufferer clasps;
Who is in shackles, whose wrists soar, who is a bird
Wrenched into focal agony. This charged symbol,
Stripped by brutality of fictive detail,
Stark to the pain it symbolizes. . . .

And so on. It's hardly my idea of a "charged symbol." If that is the best a poet can do with human suffering, I prefer newspaper coverage. The champions of clarity in poetry may take Silkin as their whipping boy for unintelligibility, and welcome to him, but let no man claim that he is typical of what is happening in poetry these days.

If they want a happy example of what is going on let them turn to **"Mirrors and Windows," by Howard Nemerov** (University of Chicago Press. 102 pp. $2.75). I suggest beginning with the poem called "The Fourth of July" for an example of an accomplished, direct, and moving statement of the world we all live in. From that poem one may wander with Nemerov in many directions. His range is wide, his control excellent, and his concern always the central one of finding the place of value in the real world. Not everything he does is flawless. The section of dramatic poems (Part II of the present book) ends up as blah: Nemerov seems to have no gift for monologue and dialogue. In the lyric, in the philosophical poem that opens with close observation of nature, and in the short fantasy poem, however, Nemerov is a master, rewarding in depth, and rewarding enough at first reading to satisfy any reasonable attention.

"Selected Poems, 1928-1958," by Stanley Kunitz (Little, Brown. 116 pp. $3.75) is a special pleasure on this quarter's list. I have carried some of these poems in my head for twenty years, and they still ring there in delight. Listen to the opening lines of "Deciduous Branch":

Winter, that coils in the thickets now,
Will glide from the fields; the swinging rain
Be knotted with flowers; on every bough
A bird will meditate again.

How sweetly the usual word slips fresh into the line—coils, glide, swinging, knotted, meditate—and how sweetly the rhythm sways the thought alive! Such lines are not only in the purest lyric tradition of English poetry, but do honor to that tradition. To be sure, Kunitz is not always that immediately clear. He is a poet of intellectual passions. At times one must labor to follow the subtleties of his perception. The point is that the labor will not be in vain. Kunitz is certainly the most neglected good poet of the last quarter-century. The present selection should go a long way toward ending that neglect.

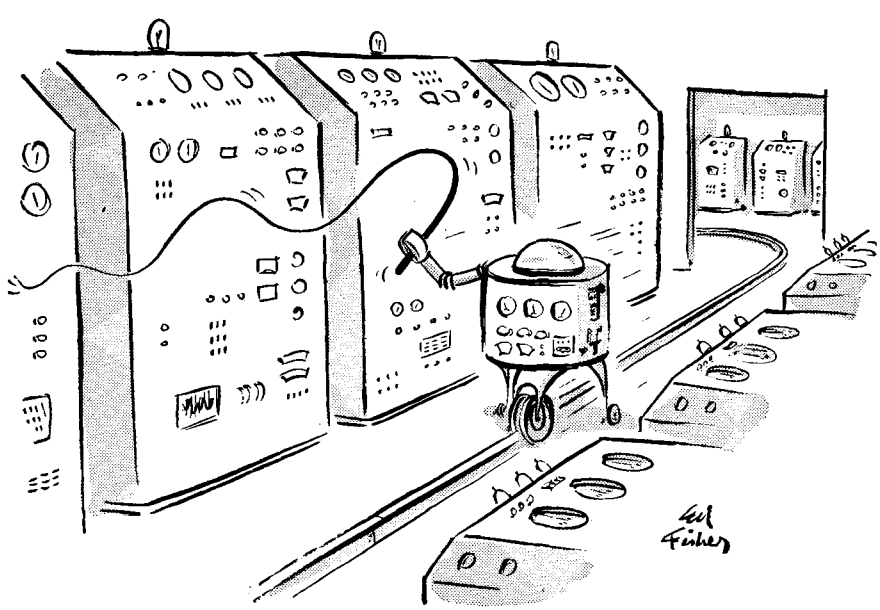
José García Villa, the poet of the comma, also appears on this quarter's list with **"Selected Poems"** (Introduction by Dame Edith Sitwell. McDowell-Obolensky. 236 pp. $5). I am two-minded about Villa. His first book (1942) announced some sort of explosion compounded of William Blake and the wilder phrasings of the mystics. There were real sparks in that explosion. There is weight and certainty in a poet who can juxtapose in one line two such thoughts as: "I was not young long: I met the soul early." And there is both passion and talent in a man who can write:

And God leapt in and rose
Fire in my realms of bone.

Generally, however, it seemed a blast of boredom. The poems claimed a rapturous direct mystical experience of God that I could never quite believe was anything but faked out of Plotinus, St. John of the Cross, and St. Theresa. And the ecstasy too often fell to dithering:

O Lovely, O Lovely as a panther. O
Creation's supremest dissenter.
Enter. Teach me thy luminous ire.

Villa's "Volume Two" appeared in 1949 with a pretentious opening note about the unique validity of the comma, and thereafter Villa set off every word by a comma. I suppose that will do as well as any



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

make-believe revolution. What matters, however, is that Villa can sometimes make a real poem out of his energies. The experiment that officially marks the new poems in this selection is "Adaptation." The trick of the Adaptations is to take prose statements from various sources and, with the minimum of management, to make them into poems. The method is not entirely new with Villa: it was applied some years ago to passages from Thomas Wolfe. New or not, the results are interesting under Villa's handling. If the experiment does no more than to show Villa the possibilities of finding materials other than those of his own self-infatuated energies, it could pay off in good poems. Certainly the talent is there.

IF VILLA is the ecstatic of the more traditional poets, Kenneth Patchen is certainly the ecstatic of the avant-garde, a crier of primal emotions, a resolutely nonconforming bard, lashed by tenderness, anger, cynicism, prayer, wit—usually with all the stops out, and often with more haste to race the emotion out of himself than to love the labor of giving it form. His poetry is lavishly praised by Henry Miller of the "Tropics," and the admiration is more than coincidental. Both Miller and Patchen are Adamic in their stance: each writes as if he were the first man. Everything that happens to the Adamicist turns out to be a new discovery in human history. Sex, beauty, ugliness—everything is new born to significance, and his reaction is always to race off a telegram to Eternity, so that the Universe may finally know all about it.

"Poemscapes" (Jonathan Williams Publisher, Highlands, N. C. 42 pp. $1.75) is a book not exactly of poems, but of little ejaculations, aphorisms, and fragments. Little unborn poems, in a way. Here for example is Poemscape 3 complete:

O unto me give praising's gift!
Wonder and love!
O wonder and love!

Any poet who chooses to write this sort of thing is risking ruin, and certainly Poemscape 3 will do for a ruin till disaster comes. What a magnificent illusion it must be to persuade oneself that he may dream of being that pure and simple! One can even admire the brazenness of it and find himself hoping the poet will manage to carry it off.

Patchen does not carry it off. The effort to trap a pure and simple perception often degenerates into something more like Picturesque Patter than a poem. Here, for example, is

(*Continued on page* 31)

PERSONAL HISTORY

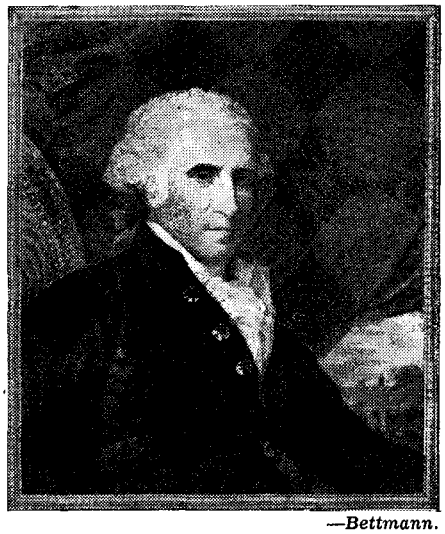
Italy's Gift to the American Artist

"The Dream of Arcadia," by Van Wyck Brooks *(Dutton. 272 pp. $4.50), marks the author's fiftieth year in the literary vanguard. A history of what Italy has meant to the American artist and, through him, to American culture generally, the book, according to critic Harvey Curtis Webster, is one from which "anyone intelligent can learn, and pleasantly."*

By Harvey Curtis Webster

AS ANYONE would expect who has read Van Wyck Brooks's definitive volumes about the writer in America from 1800 to 1915 or his "John Sloan"—or, for that matter, any of his books—the chief trouble with "The Dream of Arcadia" is the embarrassment of riches it contains. Like all of his books, his account of American writers and artists in Italy from 1760 to 1915 is packed with detail, full of quotable quotations, wealthy in insights dropped casually even in footnotes. Before one begins to read, he wonders whether the subject is enough for a full-length book; before he finishes he realizes that here compressed is material for several volumes—the history of what Italy has meant to the American artist and, through him, to American culture as a whole.

The beginning, a little less than 200 years ago, is laughable and important. Benjamin West, the American painter who had been taught by a band of Indians to use color and made a painter's brush from the tail of a cat, arrived in Rome in 1760. Word quickly passed around Rome that an American painter had arrived (was he black or white, queried the blind Cardinal Albani), and thirty carriages filled with nobility and strangers of distinction led and followed him around "to see what effect the great works of art might have on the mind of a savage." He did not disappoint them, for, upon seeing the Apollo Belvedere, he exclaimed, "How like a Mohawk warrior!"—a natural enough phrase, Brooks comments, to be made "by a man from the forest." For four years he stayed in Rome, where he became "a general favorite," then on to London as the court painter of George III and the teacher of Copley,



—Bettmann.

Benjamin West—from forest to courts.

the Peales, Gilbert Stuart, Washington Allston. The famous *improvvisatore*, actually called Homer, said of him (and it has become the truth): "Methinks, I behold in him an instrument chosen by heaven to raise in America a taste for those arts that elevate the nature of man, an assurance that his country will afford a refuge to science and knowledge when in the old age of Europe they forsake her shores."

Though there was an interlude of some years, particularly those of the Napoleonic wars, before the stream of Americans of all sorts began to flow fully, the search "for those arts that elevate the nature of man" became ultimately one of America's noblest industries. Washington Irving came before the wars were finished, looked, heard, and wrote, met Madame de Staël, who was about to write "Corinne," the novel "everybody" read to teach them about Rome and liberation, which was to become —along with "The Marble Faun," George Eliot's "Romola," the poems of the Brownings, and the poems of Byron—a necessity to the intelligent tourist. In Rome first, later in Florence and Venice and the smaller Italian cities, the Americans who wanted to write or sculpt or paint, and the Americans who could, came to learn what the classic and medieval past had to bring to the new world they hoped would always be bravely cultivated as well as new.

America needed these travelers:

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

far into the nineteenth century cultivated Americans shuddered at the sight of a nude, thought their artists rather less important than blacksmiths, had as artists mainly copyists and mechanics who were made respectable by being in "the statuary business." These artists abroad were not, the best of them, naïve followers of Greek things as the Italians made them. Horatio Greenough, who saw and admired what was in Italy, said the American artist should follow "Greek principles, not Greek things," disliked the "meaningless splendor" of St. Peters, started American functionalism by pointing out that "the American sailboat and trotting wagon were closer to Athens . . . than modern adaptations of Greek buildings," that the Italians often imitated too sedulously. Indeed there were only a few who became Italianate, aping a more mature culture. All who came, including finally even Mark Twain, loved and admired the dream of Arcadia "that was really the dream for a hundred years of all the traveling American writers and artists"; all, like Fenimore Cooper, were relieved to get away from "the money-making mania" that seemed to prevail in the United States; many, like Henry Blake Fuller, saw "Chicago all the more vividly" because of his passion for Italy and "appreciated Italy more keenly because of Chicago."

No one of them—unless it was Marion Crawford, who lived there most of his life—were de-Americanized. Rather they absorbed and brought back, whether they were collectors like Jarves (he was also "an esthetic missionary"), appreciators of the uncommon art and the common Italian like Howells, or scientifically trained humanists like Bernard Berenson, who, in all his work, propagandized beautifully for "the art that is life-intensifying, life-expanding, life-enhancing," and leads towards "the humanized House of Life we hope to attain."

"The Dream of Arcadia" is an important and readable book. It is doubtful if there are many literary or art historians who will not learn things they did not know from reading Brooks's book. But this need not, as it so often does with the work of other scholars and as it almost never does with the work of Van Wyck Brooks, put off the reader who knows not so very much but has an avid curiosity. Anyone intelligent can learn, and pleasantly, from "The Dream of Arcadia." It is not even unlikely that it will join "Corinne," "Romola," and "The Marble Faun" as one of the books anyone who is going to Italy must take with him.

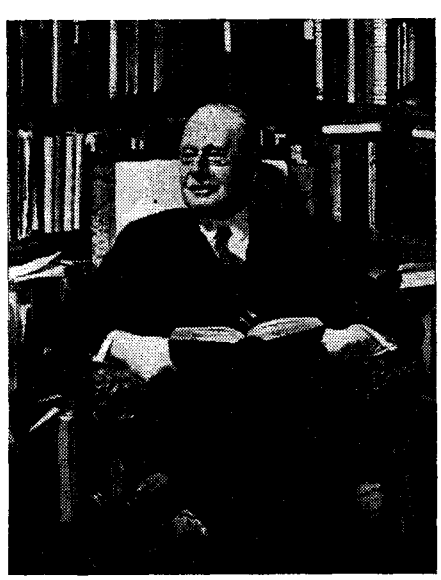
Life of an Inquiring Quaker

"Friend of Life: The Biography of Rufus M. Jones," by Elizabeth Gray Vining *(Lippincott. 347 pp. $6), is the history of a man who has gained worldwide recognition for his work on the American Friends Service Committee. Our reviewer, Clarence E. Pickett, honorary secretary of the committee, received with Dr. Jones the Philadelphia Award in 1939.*

By Clarence E. Pickett

"WHY," asked the summer visitor to a remote farmstead in Maine, "why do you build your stone fences four feet high but eight feet wide?" "So's when they blow over they'll be higher than before." Anyone who knew Rufus M. Jones well must have heard him tell this story. In a simple way it is descriptive of his own life. Upset plans, illness, even opposition, meant digging down deeper into the perennial sources of life. It often meant challenging the assumptions he had made about the nature of man and of God. But he usually emerged more certain of truth.

His biographer has undertaken her assignment as one who knew him well and, like this reviewer, owes an incalculable debt to him as a friend, as a colleague, and as a neighbor. But Elizabeth Gray Vining, whose literary skill has told us about the Crown Prince of Japan from her position as his English teacher, has here caught the spirit and the genius of her subject. All one can hope to do in a "review" of her book, "Friend of Life," is to encourage you to read it.



—*From the book.*

Rufus M. Jones—. . . dug deep into life's perennial sources.

Born into a plain home on a rocky Maine farm, his Aunt Peace, who later became a spiritual mentor, declared when she first saw the newly-born baby, "This child will one day bear the message of the Gospel to distant lands and to people beyond the seas." And she was right! In bare outline let me trace the steps that he took.

His home, though poor by our standards, was full of devout recognition of God's presence, of simple integrity, and of affection. Education was a different story. His father, at least, thought it unnecessary, if not dangerous.

To Oak Grove private school, just across China Lake from home, was his first adventure. Here later he taught until he was able to enter Moses Brown School in Providence, R.I., where he fell under the influence of a great headmaster, Augustine Jones. Here began his search for philosophic certainty and a vital religious faith. It was, however, under the inspiration of Pliny Chase at Haverford College that his scholarly instincts began to meet satisfaction. Chase taught at various stages at Haverford—philosophy, mathematics, and meteorology—but most of all he was a radiant soul. Someone said of Chase that he was too versatile to be scholarly and too liberal to be religious. At any rate, he was an inspiration to scholarly work as well as an example of a scientist who was deeply religious. And this is why he so deeply satisfied Jones's inquiring mind and sensitive spirit.

Rufus Jones returned after college to teach at Moses Brown, and after one year's experience decided to spend a year in England and Europe. His decision on this course was not easy. He had little money; it meant postponing marriage; it meant giving up a coveted job at Moses Brown School. The urge was not travel; it was, he felt, to be able to study the Quaker movement at its source. In reality this year was the precursor of about forty years of study and association with the leaders of the mystical strain of the Christian movement. He later had a year of study at Harvard which led to a master's de-

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

gree. Much more meaningful, it led to intimate acquaintance with President Eliot, with William James, George Herbert Palmer, and Alice Freeman Palmer (president of Wellesley).

In England and Europe he met not only leading Quakers, but discovered the roots of historic Quakerism going back of its founders into the life and work of German, Dutch, and Italian mystics. Reading Emerson and Goethe in college had given him his start. Meeting Dean Inge of Canterbury was a great stimulus to him. But discovering the great body of literature growing out of the mystical movement, especially following the Luther and Calvin reformation, gave him an historic sense of the roots of his little religious sect, the Quakers, which reached back to Paul and St. John, to Jesus and the great Prophets of Israel. It was to trace this historic development in what proved to be seven volumes that nearly sixteen years of his life were given. And it was this Roundtree Series that was the scholarly source of his power as a preacher.

Mrs. Vining uncovers the origins of this great study and takes the reader into the immanent-transcendent theology of Rufus Jones in ways that make him uncomfortable with Luther or Calvin; or today with Bart or neo-orthodoxy. But it was just this sense of the immediacy of the conjunction of God and man which was the strength of his theological position. However, mystic though Rufus Jones was, he was very much in the stream of events.

His first wife, Sally, died of tubuerculosis, and Lowell, their son, died just as he was becoming increasingly companionable. Later came his marriage to Elizabeth Cadbury. Both she and their daughter, Mary Hoxie, played an important role, especially in his literary career.

One sees him also at the helm in the organizational life of American Quakerism, augmenting the movement toward unity of its divergent branches and calling for the birth of the American Friends Service Committee in 1917 as the Friends' response to America's entrance into World War I. For nearly thirty years of the committee's life Mr. Jones was its chairman. In this capacity he participated in negotiations with our own government concerning alternative, creative service by conscientious objectors to war. He worked with Herbert Hoover in plans for relief operations in Europe, with German officialdom during Jewish persecution, and was involved in a flood of other matters relating to peace and human welfare. A "Friend of Life" he most assuredly was.

Campaign of a Crusading Christian

***"A Time to Speak," by Michael Scott** (Doubleday. 358 pp. $4.50), is the story of a man who has dedicated his life to the fight against white supremacy in Africa. The crusader that he is and the book he has written are summarized for us by Anthony Sampson, former editor of* Drum, *a widely read publication for blacks in the Union of South Africa.*

By Anthony Sampson

MOST people have an intimidating picture in their minds of the world's crusaders. They seem so confident and single-minded, these dedicated men who pit themselves against whole nations, that it is not easy to see them as human beings. And besides, it is convenient to write them off as fanatics, for then they need not too much trouble our consciences.

The Reverend Michael Scott is one of the most formidable of them. A shy and diffident man in his forties, who shuffles into his small London office like an awkward visitor, he has for the past fifteen years carried on a relentless and fearless campaign against the forces of white supremacy in Africa—first in that country itself, and then, when he was banned from there, from London and the UN.

His campaign is the theme of this book. It might well be a tedious story, for we have heard much about white supremacy already, and it is easy to be impatient with the self-righteous stories of the good. But it is not: for what marks out Scott's narrative is its extraordinary humility and self-probing, in which we can see all the careful processes of doubt and thought that persuaded him to abandon the safe living of an Anglican priest for the rebellious path of politics and passive resistance in Africa.

Among the many shrewd sayings attributed to Scott is this: "The trouble with moderates is that they are only moderately opposed to evil." It is the key to the career of this quiet and questioning man that he has been determined to fight evil with weapons as strong and practical as its own. It is a hint of his success that Scott is a bogey-word among all the white aristocracies of Africa.

His early life, as a vicar's son in the slums of Southampton, was dominated by what he calls "the question"—of how to square his Christian faith with the ugliness and inhumanity of the world around him. Exasperated by the complacency and narrowness of the Anglican church, and its inability to face the social problems of the Thirties, he turned for a time to the Communist Party, whose practical solutions he felt offered part of the answer. (The complete frankness with which he discusses this dilemma, is one of the most moving parts of this story.) Moving to India, he combined astonishingly the two lives of Anglican chaplain and undercover agent of the Communists, until the conflict between the two brought a serious breakdown in his health.

It also, at the beginning of the war, led to his gradual break with the Communists, when he realized how far the cynical anti-war Party line was from the ideals of Communism. Since then Scott, while never losing sight of the motives behind Communism, has become one of its most effective and constructive opponents. He sees, as so few others see, the necessity for Christianity to offer an honest and raceless policy for the peoples of Africa and Asia beside which Communism would lose much of its attraction.

India and South Africa (where he

—*Victor Jorgensen.*

Michael Scott—... bogey-word to Africa's white aristocrats.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

went to recover his health) showed him all the horrors of the dark underside of colonialism. His compassion led him to all the fierce trouble spots of postwar South Africa: he was jailed for joining the Indians in their passive resistance campaign; he lived in a wretched shack in the Negro shanty town of Tobruk, outside Johannesburg; he trekked to Basutoland to investigate wrongful arrests for ritual murders, and to South West Africa to defend the rights of the dispossessed Herero tribe. Prohibited from South Africa after his campaigns there, he has for the last ten years represented the Hereros at the UN. This month he will be back in New York once more, to plead and lobby patiently for the rights of his voiceless clients.

It is this practical patience which is his greatest strength: again and again in this book we see Scott not as the passionate saint, but as the methodical strategist, prepared to wait decades for his object. It is part of his humility that he is well able to understand the other side of the question, and thus to deal effectively with it. His careful tactics have brought their reward: and behind many of the reversals of British colonial policy in the last few years —the return of the Kabaka to Uganda, the setting up of a UN Commission on South West Africa, the return of Seretse Khama to Bechuanaland—has lain the unobtrusive lobbying and diplomacy of Michael Scott. The Africa Bureau which Scott now directs in London, to which black visitors troop with their troubles and delegations, is becoming one of the crucial links between the West and the new Africa.

Since Scott first began campaigning in South Africa, alone and abused, much of what he publicized has become taken for granted by liberal opinion in Britain and America, and other courageous fighters have appeared on the battlefront: but the great work of people like Father Huddleston or the Bishop of Johannesburg, as they no doubt would testify, could not have happened without the first break through the color bar by Michael Scott.

Though much of this book is concerned with Africa, and the intricacies of its racial politics, it is a universal story: for Scott's life at every point touches at the heart of contemporary Christian problems. The "question" that he has always asked is one that most people have at one time or another asked themselves. What would happen, we wonder, if we were to abandon security and convention, and follow only the dictates of a stern conscience?

FICTION

The Bank Balance of a Genius

"Women and Thomas Harrow," by John P. Marquand *(Little, Brown. 497 pp. $4.75), takes the reader once again to Clyde, N.H., the scene of several of the author's novels. This time he is concerned with a financially-troubled playwright and the ladies who have fleeced him.*

By Harrison Smith

IF JOHN PHILLIPS MARQUAND is not the most successful writer in the United States, he comes close to it. It is certain that no other Yankee writer of his day approaches him as a social novelist, concerned with the mores in New York, Massachusetts, and his familiar stamping ground, New Hampshire. From "The Late George Apley" and "Wickford Point," of twenty or so years ago, to "Women and Thomas Harrow" of today, he has never faltered, for he writes, as someone has said, "like a breeze," and his memory over his diverse career as novelist, traveler, and soldier is as sharp as ever.

Thomas Harrow was a young man in Clyde, a small New Hampshire town, when he attempted to write his first play. He fell in love with and married a remarkably ingenuous local girl. Her naïveté notwithstanding, Rhoda's major interest in Tom was the money he might make when he sent his play to one of the most clever and successful producers and directors in New York. Tom was actually a genius of sorts, and his drama was an overwhelming success. But it was inevitable that Rhoda should spend his money like a madwoman and leave him when he was in financial difficulties. She loved him in her way, but her fear of poverty led her into the arms of a multimillionaire she could never love. Then she sued Tom for alimony. His second wife was a charming actress with a taste for wealth and luxury. In fact, "Women and Thomas Harrow's Money" might have been an alternate title for Mr. Marquand's novel.

The setting for the book is a beautifully restored, ancient mansion in Clyde, where Tom was born, and to which he returned broke, there to reminisce about his theatrical and motion-picture triumphs and his months as a soldier. Although Tom could continue to write more or less successful plays, he was for the moment down and out, as was his aging producer, Walter Price, who had a habit of taking a bottle of gin with him in his morning bath.

Price might be a contemporary Belasco, and Tom's wives are amusing in spite of their demands on his bank account. Rhoda is without question one of the most captivating, if avaricious of females. His colored butler, the local minister of the church where they were married, the boys and girls he meets in the little town, his devoted secretary, all are engaging and memorable. "Women and Thomas Harrow" may prove to be the best of Mr. Marquand's many books; it is certainly a novel to remember.

Epic of Israel

"Exodus," by Leon M. Uris *(Doubleday. 640 pp. $4.50), is an attempt to deal on an heroic scale with the origins and establishment of Israel. Maxwell Geismar, author of "American Moderns," evaluates Mr. Uris's goal and achievement.*

By Maxwell Geismar

I THINK it should be said directly that "Exodus" is a fine, perhaps a great novel about Israel. It is enlightening, horrifying, and heroic. It is a novel of social history and a social cause in the tradition of "The Grapes of Wrath" and "The Wall"—a tradition which has been missing in our literature of the 1950s. But in a sense the present theme is larger than that in either of this novel's direct predecessors, and its impact is more profound. Dealing with the origins and the establishment of a Jewish nation, "Exodus" revives our spirits about humanity in general.

On the literary level there are obvious faults in this narrative, as there were in Mr. Uris's much less impressive first novel, "Battle Cry." In the opening sections of "Exodus" we are particularly aware of these shortcomings. The "romance" of Mark Parker, an American newspaper correspondent, and of Kitty Fremont, a typical American woman, is rather

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

stereotyped. The early glimpses of both the British officers on the island of Cyprus and the underground Jewish agents who are fighting them, seem almost to prepare us for a typical fiction melodrama.

But what a melodrama it is! And what a drama unfolds in these pages, as we begin to share an epic vision of both man's capacity for evil, and of his faith and talent for the creative and the common good. The time is 1946; the British on Cyprus have set up a more "humane" concentration camp for the Jewish refugees of World War II. The agents of the Mossad Aliyah Bet—the Palestinian "Illegal Immigration"—are determined to set their people free. The early action of "Exodus" centers around the series of battered and heroic refugee boats—the *Promised Land*, the *Gates of Zion*, the *Aphrodite/Exodus* herself—which made the run to Palestine and broke the British policy.

This is a saga in itself, which Mr. Uris dramatizes to the hilt, and in which the Palestinians—calling themselves His Majesty's Jewish Force on Cyprus—used all their wiles, their audacity, and their humor to bait the British lion. But this is only the prelude to the larger chronicle of European Jewry in the last century. Through the central cast of Palestinian characters the narrative takes us back to Hitler's Germany, to the Russia of both the czars and the commissars, to the Polish ghetto of the first Jewish underground army—which held off the Nazis for four suicidal weeks—and to the Danes and Swedes, who perhaps alone among the nations of modern Europe, behaved like Christian communities.

In a brilliant chapter of descriptive writing, Mr. Uris calls the role of the Nazi concentration camps and the methods of genocide the true heritage of the State of Israel. "Exodus" is also a fictional history of European Jewry, and in these pages block after block of dense, absorbing narrative describe the facts, the legends, the manners, and mores of this doomed culture. Then there is the large section on pioneer life in Palestine, which is the background of the "Sabra" hero of the novel, Ari Ben Canaan. There is the dramatic struggle of the yet-unborn Jewish nation to achieve its "partition," its statehood, and to throw back the invading Arab armies.

Actually three or four novels are contained in the covers of "Exodus." Perhaps a more "sophisticated" writer than Mr. Uris might never have attempted to relate this epic tale at all; a less talented writer could never have brought it off. Yet to the very

(*Continued on page* 30)

THE FACE OF FREUD

By Leo Cherne, *Executive Director, Research Institute of America, Inc.*

FOR sixteen years cancer ate relentlessly at Freud's lip, gums, jaw, and palate. Eating became a torture, speaking an agony. Pain was never more than a swallow away.

If pain and courage reside in the jaw, purpose is found in the eyes. Here are the awesome windows of the soul. Here are eyes that look inward—a direction no human eyes had wholly turned to before, nor looked at so long, nor seen so much.

Never until Freud had a personality been excavated so systematically, never had there been so relentless an attempt at self-confrontation. The search was on alien, difficult ground, unfriendly, unhappy, dirty. And as the hunt reached its climax, it was almost as though the body rebelled against Freud's intellectual inquisition and tried to draw attention away from the soul to the jaw, from emotion and memory to the tangible terrors of death reproducing itself in his flesh.

Freud was not easily subdued. The struggle added compassion as it deepened the lines that are etched just below the corners of the nose down to the sides of the mouth.

Freud knew that Man had always had the power and the wish to destroy himself and this knowledge cut deep, deep into the furrows across the forehead, the ridge across his nose. In his famous letters to Einstein on the inevitability of war, Freud's pessimism is reluctant, resigned, pervasive.

—Bust by Leo Cherne (Boutrelle-Sevecke).

Freud—". . . had faced rejection on every side."

He had faced rejection on every side. The medical profession disowned him. Close family friends deserted him. Collaborators faltered and disappeared. Newspapers called him "that evil Viennese." Anti-Semitism dogged him much of his life. Rather than fight these outside forces, he made himself inaccessible. There was struggle enough inside.

If there is no contempt, no vengeance in the face, there is also no sentiment, no soft humanity. In one sense, Freud strides with those intellectual giants who stripped Man of his dignity as they increased the sum of human knowledge.

If Copernicus made Man less than a speck in the universe, if Darwin anchored Man in slime, it was Freud who brought a truth even more difficult to accept: beneath the outer crust of Man's civilized personality Freud pried open the volcanic cauldron of violent, possessive, unreasoning, and primitive impulses which he insisted are Man's real nature.

BUT if Freud stripped Man of his illusions and dignity, he offered a way of earning them back. Through self-knowledge, courage, growth, the barbarian could be pacified, the primitive harnessed, the civilized fortified.

Freud himself refused to be misled into the hopeful belief that the victory would be easy, that larger freedom could be readily attained. His life and work rang down the curtain on the nineteenth century, on the age of optimism and the inevitability of progress.

The eighteenth and nineteenth centuries held that Man was good, only his institutions needed changing. The institutions *were* changed—Man remained as he always was.

In Freud's face is the agony of an age of faith put to death by torture—an age that had begun with Man's supreme faith in himself and his works, that ended with mass destruction and the birth of total tyrannies.

History wrote the tragic closing lines in the drama of his life. A refugee from Nazism, he died in London, on September 26, 1939.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review

Editor: Norman Cousins
Publisher: J. R. Cominsky
Associate Editors: Harrison Smith, Irving Kolodin

Associate Publisher: W. D. Patterson
Feature Editor: Peter Ritner
Science Editor: John Lear
Poetry Editor: John Ciardi
Editorial Production: Dorothy Chadbourn
Book Review Editor: Rochelle Girson
Art'l. Book Review Editor: Rollene Waterman

Editors-at-Large
Harrison Brown
John Mason Brown
Joseph Wood Krutch
Walter Millis
Elmo Roper
John Steinbeck

Contributing Editors
Cleveland Amory
Henry Hewes
Granville Hicks
James Thrall Soby
Horace Sutton
John T. Winterich

Contents Copyrighted, 1958, by Saturday Review, Inc.

The Retreat from Decency

WE DON'T know what magic magnets the airlines use for finding their pilots but we have seldom failed to be impressed with the results. These men are not only competent technicians who know their planes but individuals of extraordinary capacity for leadership on the level both of ideas and action. They live and work in a world without frontiers. They have a highly developed sense of what the twentieth century is all about. These men have offices the windows of which literally face out on the whole of the human environment. Little wonder that so many members of their craft have such a highly developed concern about the need for a constructive and workable peace.

There comes to mind, for example, the name of Ronald McLaughlin, a veteran pilot for Northwest Airlines. The moment he has his feet on the ground he is engaged in community activities designed to promote public thinking about the problems of the peace. In particular, he is working in behalf of a strengthened United Nations possessing the responsible powers of world law. He and his wife Claire travel thousands of land miles each year lecturing on the problems of world organization. The world federalist movement in Minnesota and in various other parts of the country owes most of its strength to them. If we had to draw up a list of the ten most public spirited American citizens we know, the McLaughlins would certainly be on it.

Or we think of Capt. C. K. ("Corny") Dunbar, who flies world routes for PanAmerican Airways. Captain Dunbar is an earnest and advanced student of world affairs. He is a missionary for the cause of a sensible peace. He loses no opportunity to discuss world problems with his friends and fellow-workers. Wherever he goes in the world he manages to do something meaningful for people.

Finally, we think of Charles Dent, of United Airlines. Some months ago Captain Dent's name was prominently mentioned in the news when he successfully brought his plane down after the landing gear on his DC-7 failed to function. As a reward, the airline gave him a check for $5500. After thanking his superiors, Captain Dent turned over the check to the United States Committee for the United Nations, the purpose of which is to create an informed public opinion about the problems and promise of the U.N.

A few weeks ago, Captain Dent made news again. He persuaded his company to carry the emblem of the United Nations next to the passenger entrance on all its planes. At the bottom of the insignia were two words: "We Believe." Inside the plane, in the pouch in front of each passenger's seat, was a small packet of information about the United Nations and its functions. Captain Dent said the idea for this project grew out of his discussions with passengers and crewmen concerning ways in which an individual might lend himself to the cause of world peace. He didn't believe that there was anything grandiose about his project, but he did believe that an airplane was a good place to get people to think about peace in general and the United Nations in particular.

Several days ago, however, we were dismayed to find neither the emblem nor the packet on a United Airlines plane on which we happened to be flying. We checked with plane personnel and discovered that the U.N. material had been removed by order of company officials. Some protests had been received from extreme anti-U.N. organizations and individuals whose goal was to get the U.S. out of the U.N. and the U.N. out of the U.S. As a result, the United Airlines scrapped Captain Dent's project.

A prominent airline thus confesses that it is willing to identify itself with the greatest cause in the world only if it can do so with unanimous consent. It has also made it clear that it can be bullied out of its convictions by a few sharp voices. We see no reason, however, why UAL should retreat from decency or apologize for acting in the public interest. Nor do we see why UAL should assume that there will be no counter-protests once the fact of its retreat becomes known. Just because the U.N. emblem came down without any public announcement does not mean that the matter can escape the public view. We happened to make a special point of patronizing UAL because its initiative in behalf of the U.N. seemed to us to merit support. We now feel cheated. We guess that others will feel the same when they ask about the mysterious disappearance of the emblem after such widespread initial publicity. Unless we are mistaken, UAL will discover that the supporters of the U.N. outnumber its detractors in this country many times over.

FOR some time we have held a special card issued by Mr. W. A. Patterson, President of United Airlines, to passengers who have logged more than a million air miles. Since we don't expect to be flying UAL so long as its present policy is in effect, we will have no use for that card and are therefore regretfully returning it to Mr. Patterson. So long as his policies are to be guided by public protest, this would seem the best way to indicate one's belief in the importance of the U. N.

UAL operates one of the finest airlines in the world—in terms of equipment, maintenance, schedules, and courtesy. But it is not enough these days just to have a good product. A company must have an image of itself that creates confidence and a sense of responsibility. It must identify itself with the things that make for forward motion in the nation and the world. Sometimes this requires initiative. Or wisdom. Or courage. Sometimes it requires all three.

We believe that UAL was right the first time. The purpose of these paragraphs is to see whether other air travelers may not also wish to persuade Mr. Patterson of that fact.

—N. C.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

RADIO FREE EUROPE REPLIES

TWICE IN recent months articles critical of Radio Free Europe have appeared in *SR* (June 28, August 23). In the first instance it is suggested that listeners in our five target countries, Poland, Czechoslovakia, Hungary, Rumania and Bulgaria, may be becoming bored with our criticisms of the injustices and inhumanities of the Communist system. The second article leaves the distinct impression that RFE and other Western broadcasters, by broadcasting statements of American officials sympathetic to East European aspirations for freedom, may have been, as the title to this article states, "parties to bloodbath" in Hungary, 1956.

No evidence in support of such criticism is offered. RFE's audience analysis section finds no indication that its programs are anything but vital. Thousands of letters sent to RFE from behind the Iron Curtain bear this out. So do some 6000 attacks on RFE in the Communist press and radio in the past four years. The Communists would not show such concern unless they felt that RFE's objective newscasts, critiques of the Communist system and projection of free world institutions were hardening the people's passive resistance to Communism.

The suggestion that RFE may have been a party to bloodbath is an ugly innuendo that shifts the blame for violence in Hungary from the Russians to the Americans. RFE broadcasts are not inflammatory. Tape recordings and scripts, which RFE has available for the public to examine, will bear this out. Besides presenting objective news, RFE broadcasts a wide range of constructive programs dealing with economics, social conditions, religion and culture. All of this is anathema to the Communists.

It would seem that Radio Free Europe has already in full measure what your second article says American propaganda agencies need, i.e., "a very special understanding . . . of the special sensitivities of their audiences."

ROBERT W. MINTON,
Director of Public Relations,
Radio Free Europe.

New York, N. Y.

WELL-GROOMED ART

IT LOOKS LIKE what's good for General Motors is also good for the Arts. Having found the Bohemian unnecessary, Robert Dunavon looks towards the artist of "tweedy informality and the neatly-trimmed beard" as the fertilizer of our cultural desert. (*SR* Sept. 6)

If the Bohemian is passé (and I agree that he is), I hope most fervently that the IDEA of Bohemianism is NOT.

GUY DE VRY.

Hollywood, Calif.

MASTERFUL JOB

I WANT TO CONGRATULATE you on your September 13 issue of *Saturday Review*. It is a masterful job, all the way through. Especially do I want to thank Robert Lewis Shayon for his excellent article, "Report From the Grass Roots." From where I sit, his article is the fairest, most penetrating analysis I have seen of the problem of education in a free society.

NEILL A. ROSSER,
Director of Instruction,
Raleigh Public Schools.

Raleigh, N. C.

SOLVENT STEINBECK

MR. JOHN STEINBECK has an interesting flight of fancy in the August 23 issue of the *Saturday Review:* that retired American businessmen die quickly if they have a large amount of life insurance. It is understandable that Mr. Steinbeck, being a man of sensitive nature, would be repulsed by certain types of life insurance approaches by some individuals. He is probably the rare type of individual, who, when he realizes a personal need to buy protection for his family, hunts up a life insurance man from whom to buy. Presumably he has never recognized himself in need, as he points out that copyrights are mighty good property to leave to his heirs. One wonders if Mr. Steinbeck has any idea of the valuation to be put upon those copyrights by the Internal Revenue Department for Estate Tax purposes when he dies.

A book in the local library shows he has some nineteen titles in some thirty editions in print. Mr. Steinbeck should be informed that the Estate Tax is payable in cash dollars and that the cheapest way to provide those cash dollars at that certain but unpredictable time, is through Ordinary Life Insurance.

Mr. Steinbeck had better run for a C.P.A., an attorney, a life insurance man, and maybe also a trust officer, unless he wants to leave his family a financial mess.

FRED C. BOSE.
The Connecticut Mutual Life
Insurance Co.

Hartford, Conn.

DEAD OR ALIVE

I AM AFRAID the life insurance agents who have called on Mr. Steinbeck were not very competent.

Nonetheless, I enjoyed reading his article. And medically speaking, he does have a point. It is a depressing and frightening thought to contemplate being worth more dead to one's family than alive.

But Mr. Steinbeck need not worry. In spite of the rapid increase of life insurance, few people are in that alarming condition.

CLAUDE L. BENNER, *President*
Continental American
Life Insurance Co.

Wilmington, Del.

PUBLISHING FIRST

IN YOUR REVIEW of my book "And the Bridge Is Love" (*SR*, Aug. 23), I find the following sentence: "Some excerpts from Werfel's diary, which was published here a few years ago, have been included . . ." I should like to state that the diary of Franz Werfel has never been published before, either here or elsewhere. Furthermore, the text in chapter 6 of my book constitutes the whole diary, not just excerpts.

ALMA MAHLER WERFEL.

New York, N. Y.

THROUGH HISTORY WITH J. WESLEY SMITH

"Surprise! I've traded all this old furniture by Chippendale in on modern Victorian."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RADIO CITY MUSIC HALL

Showplace of the Nation

Rockefeller Center • CI 6-4600

"CAT ON A HOT TIN ROOF"

starring

ELIZABETH TAYLOR

PAUL NEWMAN

BURL IVES

JACK CARSON

JUDITH ANDERSON

Screenplay by RICHARD BROOKS and JAMES POE

Based on a play "CAT ON A HOT TIN ROOF" by TENNESSEE WILLIAMS

Directed by RICHARD BROOKS

Produced by LAWRENCE WEINGARTEN

An Avon Production from M-G-M in METROCOLOR

ON THE GREAT STAGE

"AUTUMN GALLERY"

Produced by Russell Markert, with the Rockettes, Corps de Ballet, guest artists. Famed pageant, "Kol Nidrei," Symphony Orchestra under direction of Raymond Paige.

LIMITED ENGAGEMENT

"ALFRED LYNN LUNT FONTANNE TRIUMPH IN THE VISIT"

— ATKINSON, Times

MAIL ORDERS PROMPTLY FILLED

Eves.: $6.90, 5.75, 4.60, 4.05, 3.45, 2.90. Mats. Wed. & Sat.: $4.80, 4.05, 3.45, 2.90, 2.30. Tax incl.

Air-Cond. MOROSCO, 217 W. 45th St.

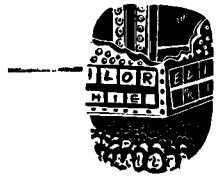
Coming

October 11, 1958

SR's

Annual Fall Book

Issue



SR GOES TO THE MOVIES

The Fiend in the Ball Park

WITH an irony that is probably not intentional, Warner Brothers has placed Tab Hunter at the top of its billing for the motion picture version of **"Damn Yankees."** This is not meant to denigrate Mr. Hunter, who is both capable and pleasant as the boy chosen by the cloven-hoofed Mr. Applegate to bring Washington into American League pennant contention. But Mr. Hunter is not the show. The show belongs to Ray Walston (as Applegate) and Gwen Verdon, as the devil's emissary, Lola—once the ugliest woman in Providence, Rhode Island; now 178 years old and utterly ravishing. Without them, "Damn Yankees" would be an arch, rather heavily amusing little musical, with a few appealing songs, some sentimentality about a middle-aged couple who are utterly happy with their dispirited existence, and one basic comic idea, the appalling need to provide some competition for the Yankees. With them—that is, whenever they are around—the show becomes a wicked, sizzling riot.

George Abbott and Douglass Wallop (who wrote the book for the musical) of course contributed idea, plot, characters, etc. Mr. Abbott also contributed the screen adaptation, and helped Stanley Donen with the direction. But they needed, as showmen say, performances, and performances they have gotten. Walston, as the devil in Brooks Brothers suitings, strides around, utterly sure that he owns the world, simply because he can get anyone to do his bidding. Souls are sold to him because he knows exactly the price to offer. He has a lot of devilish tricks: the ability to light cigarettes and cigars without matches (it is the one thing that comes easy to him, he explains), transform lovely girls into witches, and sedentary TV watchers into major league home run clouters. Mr. Walton makes them *all* look easy.

Miss Verdon does other things with equal facility. She acts, she sings, she dances. She was once denied work in Hollywood because she didn't look like anyone they had out there. They will now be trying to find girls who look like Gwen Verdon. The trouble is, however, that she is unique. No one can dance quite like her. This is because when she moves she is an exquisite satirist. There isn't anything she does with her fantastically lithe body that is not both perfectly executed and funny. Incidentally: she's a fetching creature to look at. The best number in the movie (besides the famous "What Lola Wants She Gets") is one called "Who's Got the Pain?" It has absolutely nothing to do with the plot, it's just a grotesquely fascinating inspiration of Bob Fosse's. He dances it with Miss Verdon, and it's a pity that he's one of the two or three most creative choreographers around; otherwise we'd be able to see more of him as a dancer.

The movie, you may gather by now, is pretty much what it was on Broadway, except for the fact that the baseball scenes take place in real ball parks, and you now and then see someone hitting or fielding a ball. The Broadway cast is kept reasonably intact, and if Mr. Hunter's name will bring in the customers, everyone ought to have a good time.

* * *

Is a modern version of Dostoevsky's **"Crime and Punishment"** needed? The answer, judging by the movie of that title adapted by the excellent French screenwriter, Charles Spaak, and directed by George Lampin, is no. Mr. Spaak has changed the scene to contemporary Paris, the characters to French; the story and the theme he has kept much the same as in other film versions of the novel. Jean Gabin is seen as the Inspector, Robert Hossein is the intellectual murderer, Marini Vlady the prostitute. While they all do their work competently, none of them bring any unusual insight or new psychological subtleties to their roles. Bernard Blier, as a middle-aged suitor of the teen-age sister of the murderer, is perhaps the most striking. This is because he is shown to have a perverse sexual need for young girls—not unlike that of the "hero" of "Lolita." A modern touch indeed! Otherwise, except for a few interestingly filmed scenes, the movie slides along a familiar course—neither good Dostoievsky nor a good modern crime story. Perhaps this is unfair, but one wonders why so well-read a student as Rene Brunel (the murderer) is made out to be would not have read a book called *Crime and Punishment* and have seen the consequences of his act in advance, or at least seen the deadly parallel. There is something to be said for leaving literary works, when up for adaption, in their own period.

—HOLLIS ALPERT.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

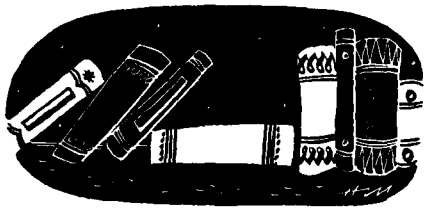
BROADWAY POSTSCRIPT

The Fable of Irma

"IRMA, LA DOUCE," is, I suspect, one of the great musical comedies of our time. And like so many great things, it began with no one believing it could be successful. For at first glance what playwright Alexandre Breffort and composer Marguerite Monnot have written may seem to be a mixture of trite sentiment, whimsy, and absurd plot. With maximum caution it was presented in a 400-seat theatre with a minimum of scenery, and practically no dancing. Surprisingly enough it has managed to hang on for over a year, and an English production in much altered form is now a smash hit in London.

In Paris the show has the purity of a fairy tale plus the honesty of real life as it appears to the underdog. Irma is a prostitute of Montmartre, not young and pretty, not pert, not smart and "interesting." One day she falls in love with an equally ordinary man, Nestor, *le fripé*. Nestor is *un petit homme*, a misfit in a syndicate of petty thieves. But he and Irma are happy together, until the thought of her professional activities begins to bother him. Nestor hits upon a plan. He will disguise himself as M. Oscar, an older man who can pay Irma enough so that she will no longer need any other client but him. And since Irma turns all her receipts over to Nestor, he can keep the money and the love going round in a circle.

But soon Nestor becomes jealous even of Oscar, and decides to get rid of him. This leads to his being tried for the murder of the man he created, and being sent to Devil's Island. As the prison ship sails away from Cherbourg, a fellow convict sings *"L'Aventure est morte"* to remind us that this incredible tale is deadly real. Wonderfully real, too, is the picture of Irma who sings of her miserable loneliness. Yet in the middle of the song she allows herself to dream what it would be like if Nestor suddenly did return, and her lament becomes celebration. Of course, Nestor does escape, and since this part of the proceedings is less real, the actors play it not with tomfoolery, but with a certain shared recognition with the audience that what they are doing is as implausible as the miracles that happen every day. By coincidence they meet in the jungle a British butterfly-collector who has in his pocket an Air France ticket to Paris (He wants to see *"The Folies Bergères"*). We are left to imagine the irony of Nestor, the escaped convict, riding back to Paris with all the luxury Air France piles on its passengers: the fancy menu, the free wine that is better than most Frenchmen can afford, and the seductive stewardess who will tend Nestor with all the elegance a good mistress might bring to a count.



Thus Nestor returns and disguises himself as M. Oscar. This creates a dilemma for the police because M. Oscar is legally dead. However when M. Oscar pays a legally receipted bill he is declared legally alive. This clears Nestor, and there follows a happy ending. It is Christmas and Irma is having a baby. The birth is attended by Nestor's three convict pals who, like the Magi, come bearing presents.

"Irma, la Douce" has no very original social message, as does "The Threepenny Opera" which it occasionally resembles. It has nothing but simplicity, compassion for humans, and unforgettable songs that seem to breathe the mood of each scene. Under René Dupuy's direction, self-conscious artifice is shunned. This does not mean that the production is unimaginative. For in one scene the whole lonely journey from France to South America is created out of four swaying men and a ship's light that rocks gently with them.

Viviane Chantel, who replaced the original Irma (Colette Renard), is beautifully simple and moving in the title role. Never for an instant does she allow herself to embellish the character. Even when she sings *"Dis-Donc, Dis-Donc,"* which is a lively happy refrain, we see that Irma in joy is as much the victim of life as Irma in despair.

This Paris production of *"Irma, la Douce"* is deceptively unforceful, but somehow this lack of force strengthens the fable. And it passes what the late Wolcott Gibbs set as the test of a musical—that you will want to go back and see it many times.

—HENRY HEWES.

TICKETS NOW AVAILABLE BY MAIL OR AT CRITERION BOX-OFFICE!

Warner Brothers Proudly Presents the World Premiere

TUESDAY EVENING, OCTOBER 7th

SPENCER TRACY in ERNEST Hemingway's PULITZER AND NOBEL PRIZE-WINNING STORY

THE OLD MAN AND THE SEA

Screenplay.... PETER VIERTEL
Producer..... LELAND HAYWARD
Director..... JOHN STURGES
Music Composed and Conducted by DIMITRI TIOMKIN

IN WARNERCOLOR

CRITERION

Broadway & 45th St.
JUdson 2-1795-6

ALL SEATS RESERVED

CHILDREN (under 12) ½ PRICE AT ALL TIMES

▶ EVERY EVENING AT 8:40 P.M.
MATS. WED., SAT., SUN. & HOLS. AT 2:30 P.M
EXTRA SHOW SAT., SUN. & HOLS. AT 5 P.M.
(First extra shows Columbus Day, Mon., Oct. 13th at 2:30 & 5 P.M.)

▶ PRICES: ALL SHOWS (EXCEPT WED. MAT.)
ORCHESTRA & LOGE $2.50; BALCONY $1.80
WED. MAT. ORCH & LOGE $1.80; BALC. $1.50
ALL PRICES INCLUDE TAX

EXCLUSIVE ENGAGEMENT! During this engagement, "THE OLD MAN AND THE SEA" will not be shown in any other theatre in this area.

For Theatre Parties and groups, phone Circle 6-1024. Special consideration and accommodations given.

CRITERION THEATRE
Broadway & 45th Street, New York 36, N.Y.

Please send _____ adult tickets at $_____
and _____ children tickets at $_____
for Mat. ☐ Eve. ☐ ___ performance on _____ (date)
Alternate Dates _____
NAME _____
ADDRESS _____
(Please Print Name and Address Clearly)
CITY _____ ZONE _____ STATE _____
Enclose check or money order (no stamps) payable to CRITERION THEATRE addressed to BOX-OFFICE with self-addressed and stamped envelope.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Historian Takes a Holiday

***"East to West," by Arnold J. Toynbee** (Oxford. 243 pp. $4.50), is a report of the historian's seventeen-month holiday circling the globe. John Barkham, an insatiable traveler himself, reports on the journal.*

By John Barkham

WRITING in a recent issue of the *Times Literary Supplement*, Arnold Toynbee made two points which, it seems to me, enlarge the horizons of this book beyond its obvious purpose as a travel journal. As an historian he notes, first, that "the only light we have on the present and the future comes from our knowledge of the past." Later he adds that the only way historians of our time can keep in touch with the intelligent public is by "the deliberate cultivation of intellectual versatility."

This new book, a collection of Toynbee's articles written during a seventeen-month journey round the world in 1956-57, strikingly fulfills both these objectives. No historian who has steeped himself so monastically in the past can fail to refresh himself at the spectacle of the present. Such a traveler, too, is less likely to gawk over an Empire State Building, remembering Angkor Wat or the Pyramids of Gizeh. As for cultivating intellectual versatility, this journal reveals the historian as a surprisingly lively chronicler of the passing scene. There is neither dustiness nor mustiness here, but instead a sensitive feeling for color and an all-observing eye which automatically measures the present against the past.

It is this last which gives the book its special quality. Going round the world is a routine tour these days much favored by retired couples and wealthy widows. Even Toynbee's unusual itinerary—from England to the west coast of Latin America, across the Pacific to the Antipodes, then on to Japan, Southeast Asia, and India, and thence home via the Near East—embraced countries crowded with tourists in season. Yet nothing of the humdrum marks this book.

Toynbee's eye has what the ordinary traveler's lacks, the dimension of historical depth. When he looks at an arrow-straight road in the Andes, he sees it peopled with the royal messengers of the Incas who once raced on it to every corner of their empire. If the desert around Baghdad fills him with regret, it is because he recalls how Iraq's ancient irrigation system once made the desert to bloom.

This ability to view the present against the past holds surprises for even the best-read of readers. And Toynbee can look forward as well as back, though less convincingly. I have often driven through landscapes dotted with anthills, yet the experience never evoked in me what it did in Toynbee when he passed through Australia's backblocks. "The termite population in these few square miles is perhaps as great as the human population of present-day China. For the last million years the social insects have been waiting for Man, that aggressive but undisciplined power, to make the inevitable blunder that will eliminate him."

He looks closely at the peasants whom casual trippers are apt to ignore. To him they represent the potential basic building blocks of a future human society "when the flood of poison radiation has subsided." Since more than two-thirds of the world's population is peasant, it follows that the peasantry's future will ultimately be decisive for mankind. Toynbee notes that in China it is being dragooned into modernization: he prefers India's method of persuasion.

Readers who have visited the famous Inca capital of Cuzco in Peru or the awesome Inca retreat of Machu Picchu in the Andes will recapture the excitement of their experience in the vividness of Toynbee's descriptions. He found Japan in a state of painful religious transition, its legends shattered, groping for new spiritual beliefs. He deplores the proliferation of capital cities, most of them alike, and says that next time he tours India it will be in a bullock cart. Hardy soul!

Speaking as one who does a fair amount of traveling himself, I found "East to West" that *rara avis* among travel books, one which repeatedly set my imagination winging. I wish Toynbee had added a chapter summing up his impressions of the journey as a whole, but presumably that will make a book in itself. In his brief preface the author explains that the trip was made for the purpose of revising his "Study of History." It will be interesting to see whether, to paraphrase that opening quotation, the historian's observation of the present throws new light on his knowledge of the past.

Your Literary I. Q.

Conducted by John T. Winterich

HEADS AND TALES

Entire plots, as well as single incidents, of famous novels and plays can be speedily summarized by a writer of headlines. J. Arthur Ferner of Collingswood, New Jersey, offers an assortment of these and asks you to identify the works with which they are concerned. (He supplies dates of original publications as helpful clues.) Answers on page 32.

1.	WIFE OF BANK MANAGER DANCES TO DISTRACT HUBBY FROM MAIL	1879
2.	FORMER CUBAN SLAVE TRADER BLEEDS TO DEATH FROM CUT	1933
3.	GLUE MANUFACTURER'S SON PROVES STICKY-FINGERED AS ACCOUNTANT	1921
4.	HEIRS TO JARNDYCE FORTUNE FIND COSTS CONSUME ESTATE	1852
5.	SON OF NATIONALIST FAMILY JAILED AS LOOSE TILE FALLS	1880
6.	AMERICAN MAJOR PROMISES RESTORATION OF FASCIST-SEIZED ITALIAN SOUVENIR	1944
7.	GYPSY WORKER IN CIGARETTE FACTORY IS STABBED BY CAVALRYMAN OF NAVARRE	1847
8.	FORMER PARISIAN NEEDLEWORKER IS VICTIM OF TUBERCULOSIS	1852
9.	SPANISH PRIEST DIES AT STAKE FOR INVESTIGATING CRASH DEATHS	1927
10.	SOLDIER ON BRIEF FURLOUGH ADOPTS AMBITIOUS CHARWOMAN	1919

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—From the book.

Heyerdahl twenty feet above ground.

Cave Culture

"Aku-Aku: The Secret of Easter Island," by Thor Heyerdahl *(Rand McNally. 384 pp. $6.95), is an account of the author's second expedition to eastern Polynesia. The book is reviewed by Walter A. Fairservis, Jr., who is in the Department of Anthropology of the American Museum of Natural History.*

By Walter A. Fairservis, Jr.

THOR HEYERDAHL, the intrepid voyager of the *Kon Tiki*, has written another account of his explorations in the southern Pacific Ocean. As with his famous raft-trip, Heyerdahl was motivated by the need to obtain more evidence for his theory that some of the Polynesian cultures and people originated in South America.

Easter Island, because of its famous enigmatic stone statues and its geographical position in eastern Polynesia, was a prime goal of the Norwegian Archaeological Expedition of which Heyerdahl was leader. The expedition sailed to Easter Island, and later to Rapa Iti and the Marquesas Islands, in a Greenland trawler which was especially outfitted for the trip. Accompanying the group were three American scientists whose task was the scrutiny of the archaeological remains. This study, which included excavations around some of the stone heads, revealed that rather extensive bodies supported the massive heads.

An important adjunct of the scientific work of the expedition was the effort—made apparently principally by the author—to discover in the local legend and tradition evidence for the methods by which the great statues were carved and transported, and the reasons for their manufacture. One of the most interesting portions of the book has to do with a demonstration by some of the people of what may well have been the ancient technique by which blocks weighing many tons were cut and moved about.

According to Heyerdahl, the archaeological studies revealed that there were three main periods in the history of Easter Island: The earliest period was evidenced by a number of peculiar stone statues previously unknown, and fitted stone-block masonry walls. This period Heyerdahl would ascribe to settlement by emigrants from South America—a theory he considers proven by the style of the sculpture and the architectural type.

The second period more or less grew out of the first and was characterized by the classic stone statues and their platform temples. This period by tradition is called that of the "long ears" and marks a kind of cultural climax. The third and final period was one of dissolution and the occupation of the islands by the latecoming Polynesians, from whom most of the modern population is descended.

The dates on these various periods await final radio-carbon analysis.

Heyerdahl's theory has, of course, merited widespread discussion in scientific circles, and even those who violently oppose much of what he says have rarely questioned the enthusiasm, sincerity, and outright courage of the man. The archaeological, botanical, and other evidence would seem to confirm at least some possible contact with South America. Heyerdahl's answer to these problems is for specialists to support or refute.

Unfortunately, Heyerdahl spends a considerable portion of his book describing how he inveigled out of the Easter Islanders the contents of refuge and family caves which were hidden all over the place. In the caves were peculiar stone sculptures supposedly representing a variety of animistic elements in the culture. The caves themselves were protected by a spirit called "Aku-Aku"—hence the title of the book. I can only say that had the author stuck to the exposition of his theories and a description of island life, he would have been wise. For, as it now stands, "Aku-Aku" is a pale shadow indeed of its predecessor, "Kon-Tiki," primarily because the blatant effort on Heyerdahl's part to break up the final remnants of the native beliefs in order to procure specimens is hardly scientific or ethical. To describe this effort in detail is to contradict the good work of his expedition.

This is the man who crossed the Atlantic alone— in a canoe

Hannes Lindemann

And this is his chronicle of that daring feat (he actually made the voyage twice, once in an African dugout canoe and once in a kayak) — a bold experiment in survival

Alone at Sea

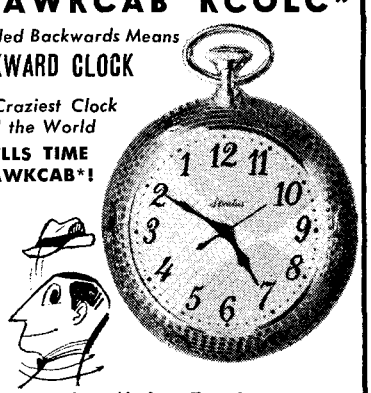
$3.50, now at your bookstore
RANDOM HOUSE

DRAWKCAB KCOLC*

**Spelled Backwards Means*
BACKWARD CLOCK

The Craziest Clock in All the World

IT TELLS TIME SDRAWKCAB*!



A mad new fun gift for office, den, rumpus room, club, bar or where you will! "Gay 90's" jumbo electric wall clock tells the right time the wrong way! Hands turn counter-clockwise; numbers on dial are reversed, too. 9½" tall x 7½", with beautifully engraved lustrous gold finish, simulated winding stem. UL-approved self-starting synchronous motor, AC only. Guaranteed to keep accurate time backward, and start laughs anywhere, or money back.

Order by mail today. Only $7.98

(Add $1 for tax & postage. Total: $8.98)
Send check or money order

DAMAR'S, 208-I Damar Bldg., Elizabeth, N. J.
In Canada: Delivered to your home, $12.89. 811 Chatham St., Montreal, Que.

RUSSELL KIRK
Author of *The Conservative Mind*
is now editing *MODERN AGE:*
A CONSERVATIVE REVIEW
Quarterly—$3.00 a year
"Speaks out forthrightly"—*London Times*
FREE COPY ON REQUEST
Write Foundation for Foreign Affairs, Inc.
64 E. Jackson Blvd., Chicago 4, Ill.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Fiction

Continued from page 23

end, to the final episode of the Yemenite Jews and "Operation Magic Carpet," the narrative continues to hold us. If Mr. Uris sometimes lacks tone as a novelist, if his central figures are social types rather than individual portraits, there is also a kind of "underground power" in his writing. No other novel I have read recently has had the same capacity to refresh our memory, to inform our intelligence, and to stir the heart.

ADMEN AND EVIL: In this brisk and bouncy first novel by Adman Robert L. Foreman, we have an art form which might be described as thinly veneered nonfiction. Unlike other Madison Avenue literature which looks darkly at the world through the bottom of an uptilted Martini glass, **"The Hot Half Hour"** (Criterion, $3.95) isn't really mad at anybody except clients who force advertising agencies into evil ways. Mr. Foreman intended to lead the reader by the hand through the building of a high-rated TV quiz program—and does. He wished to reveal the imaginative connivery between agencies and networks when a hot property is involved—and does. And if somebody gets the idea that a terrifying fashion sponsor named House of Karess, an oversized agency named Roux & Day, Inc., and a cash-quiz TV program called "Put 'n Take" resemble current TV Americana, it's now too late to worry. The only regret many readers will have is that the author felt impelled to drop a mechanical boy-girl romance on top of his documentary and clutter up the facts with fiction.

Roger Norden, the narrator, is the TV expert for Roux & Day, Inc. He is tough, knowing, and utterly sure of himself—a regular Mike Hammer of Madison Avenue. And when the terrible partners of the House of Karess, Mort Karamaz and Myron Essenger, offer him a job, he turns it down and offers them the services of his agency instead. Which they accept. So Rog, with the support of Harold Day, the fatherly president of R&D, picks up the load. He finds a packager with a homespun quiz for sale, locates a boyish emcee named Bunny Lewis, and calls ruthless signals for favorable time slots, promotional support, and contractual escapes. He even takes a Karess fashion coordinator named Mary Cranston (with whom he has fallen in love at first sight) and pygmalions her until she becomes the popular Karess TV personality à la Betty Furness. Not bad progress to date, except that Nielsen and Trendex scores can't stay in the top ten forever and "the other network" is always around with dangling bait for a restless sponsor.

So we must face several cliff-hangers: Will R&D hold the account? Will Rog Norden get to keep his girl? What will Harold Day say? These matters are all cleared up with the headlong dispatch and style of a closing commercial, and one is left quietly to ponder President Day's rueful peroration: "The very same things those first great admen fought against are exactly the same things that tear the business down now. The sharp deal. The planted lie. The playing of one party against another. The fast talk. The loose language." And Norden's reply: "This thing I work in—TV—is really an opportunity to do something worth while."

UNFULFILLED PROMISES: For the last several years it has been evident that Robert Lowry is a highly talented writer whose gifts frequntly show to best advantage in his short stories. Among his stories that have appeared in magazines or in his previous volumes, I can think of none which does not carry in itself some hot spark of excitement that justifies the author's selection of subject and extenuates his frequent eccentricities of presentation.

Unfortunately, such a hope is only deferred by the twenty-nine stories in **"New York Call Girl"** (Doubleday, $3.95). "All of these stories seem strangely alive to me now . . . ," the author writes in a brief introduction and then, dismayingly, pleads, "That's the only test for a short story after all, isn't it?" Of course, that isn't the only test for stories any more than it is for men. And even though all the stories pass in this essential (sometimes brilliantly), they do not fare so well when measured by other contemporary fictional standards.

"The Glad Rags"—which I like as much as nearly anything here—springs into vivid life, breathing both truth and sympathy, but it amounts to very little because the author took only a quick, sharp glance at the living conflict of desire among his characters and then gave up their story before that conflict came to a meaningful resolution. Though there is no question of failure, there is a serious question of falling short.

"All American," "The Hero in New York," and "New York Call Girl" are more adequately developed. But their proportions are so clumsy and their focus so often unclear that the reader has to do a good bit of the author's work for him. Mr. Lowry breaks his title story off abruptly without rhyme or reason, then vainly tries to put a bandage on this amputation by announcing at the end that the story thus far is a fragment of an autobiography found in a notebook.

"Long for this World" and "The Conspiracy" are better managed but more brittle than most of the others.

Readers who are not well acquainted with Lowry's peculiar virtues should find a good deal in this book to quicken and delight them, while those who have admired him for some time will take it as a reiteration of promises not yet fulfilled.

—R. V. CASSILL.

Criminal Record

DEAD TO THE WORLD. *By Stewart Sterling. Lippincott.* $2.95. Ancient waiter in New York hotel slain; Gil Vine, security head, locks horns with tough cops as second corpse develops. Swift-paced and realistic.

A KILLING IN THE MARKET. *By George Goodman and Winthrop Knowlton. Crime Club.* $2.95. Mystery death in Switzerland triggers big New York activity by Reds, including kidnaping of pert miss. Improbable but pleasant.

THE CASE OF THE DEAD DIVORCEE. *By William Holder. Signet.* 25¢. New York TV tycoon, in wife trouble, meets lady who is speedily strangled, placing him on spot; most of action in pleasant New Hampshire skiing area; culprit readily guessable, but yarn holds up nicely thanks to superior handling. High grade.

NONE OF MAIGRET'S BUSINESS. *By Georges Simenon. Crime Club.* $2.95. Paris police biggie, holidaying at home, has to follow murder case by reading news accounts, listening to radio—and solves it. Clever situation is cleverly developed.

ONCE OVER DEADLY. *By Ed McNamara. Abelard-Schuman.* $2.75. Rival police biggies in New York suburban community stake futures on guilt or innocence of ex-hubby of dancing teacher after latter's death at bottom of stair well; second casualty heightens tension; characters largely oddish. So-so. —SERGEANT CUFF.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Poetry

Continued from page 19

Poemscape 15, titled "The Blind Washerwoman":

> Every evening she puts her pay into a flowered neckerchief and shuffles dustily drinkward.

Or one may even find nothing less than early-imagism—resurrected as in "19, My Journey Is Journeying." Here is the complete thing:

> The yellow sponge of a street-light in the rain. . . .
> Gangrenous wounds of their cities. . . .

There are attractive moments in these Poemscapes, but I never manage to lose the sense that the poet is having a bigger emotion for himself than he bothers to transmit to the reader. I think, too, I could more readily yield to Patchen-in-ecstasy were Patchen-the-naughty-boy not so ready to peek-a-boo through the lines. Patchen, incidentally, was chosen to read his poems at the Brussel's Fair. Representing America, I understand. I don't know whose America that would be.

Irving Layton has more in common with Patchen than just his publisher. He, too, enjoys being a naughty boy. His **"A Laughter in the Mind"** (Jonathan Williams. 54 pp. $1.75) is announced with the following note from Layton: "If I'm not mistaken the book is my best to date. There are more than a dozen beast-type sock-dolagers included. . . . The trout are running, not walking upstream, the lox are eating cream cheese, the bagels are a-flutter. . . . So—from that home, home on the range where the ear and the ant elope, play, I strum these split-level ranch-type pomes." Well, no matter: a bit of heavy-footed horseplay. The poems are better than this sort of thing. I keep feeling in fact that Layton is considerably better than his own pose. If only he didn't feel it necessary to thumb his nose at quite so many things. A number of his poems, particularly "Cain," stay memorable, and it is precisely in these poems that Layton identifies with his subject instead of assaulting it.

Of the pleasures of reading poetry, none is quite as exciting as the first discovery of a poet one knows he will cherish. **"The Less Deceived," by Philip Larkin** (St. Martin's Press. 45 pp. $3), almost is that discovery, and **"Seeing Is Believing," by Charles Tomlinson** (McDowell, Obolensky. 59 pp. $3), is definitely that discovery.

Both are Englishmen, and of the

JAL GRACIOUS INTRODUCTION TO THE ORIENT

LOVE AT FIRST FLIGHT! You'll fall in love with Japan Air Lines, too, once you've experienced such Oriental delights as colorful Happi coats to wear enroute . . . authentic Kuchitori hors d'oeuvres . . . hot O-Shibori towels to refresh you. Flights daily, radar-equipped. See your travel agent.

fly **JAPAN AIR LINES** *U.S. to the Orient via Hawaii*

New York · Washington, D. C. · Chicago
San Francisco · Los Angeles · Seattle · Honolulu

Coming
October 18th
SR's
Fall Travel Issue

HOW TO ENRICH YOUR CHILD'S EDUCATION

Enrich your child's school work with Calvert's famous pretested home-study courses. Kindergarten—8th grade: history, geography, arithmetic, science, poetry, etc. Ideal way to enrich the educational experience of the superior child. Teaching manual for parents. 53rd year. Non-profit. Write for free catalog.

CALVERT SCHOOL
The School That Comes to You
Baltimore 10. Md.
330 Tuscany Rd.,

AUTO-EUROPE® inc.

NEW YORK
25 West 58th Street
New York 19, N. Y.
PLaza 3-1752

CHICAGO
S. H. Arnolt Inc., Midwest Affilt.
153 East Ohio Street
MIchigan 2-3211

LOS ANGELES
268 S Beverly Drive
Beverly Hills, Calif.
BRadshaw 2-2921

YES, I'M GOING TO EUROPE!

Please send me absolutely FREE the new edition of the ABC's of EUROPEAN AUTO TRAVEL plus information on purchase, re-purchase and rental of a car in Europe. No obligation to me, of course. Dept. SR10

NAME_____ ADDRESS_____

_____ CITY_____ STATE_____

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

two it seems to be Larkin who has received the rave notices in England, but it is certainly my copy of Tomlinson's book that is going to become dog-eared from happy rereading. Larkin is a poet of real gifts and no doubt about it, but one who never takes a poetic chance. The whole thing with him seems to be never to raise one's voice and never to walk into his humanity except carrying the umbrella of the disillusioned and resigned but ever-impeccable clerk. Now and then a phrase escapes his meticulous control, but in general his management is flawless. All that a young poet of real talent could learn from the throw-away-conversational-tone developed by Auden, MacNeice, and George Barker has been to put work here and with remarkable results. So in a poem about being on a train approaching Coventry:

> "Was that," my friend smiled,
> "where you 'have your roots'?"
> No, only where my childhood
> was unspent.

Larkin's poems are all addressed to what is unspent in him. Remarkable poems, but there remains that doubt: what can come next? It seems a dead end. Beautifully furnished, but a dead end all the same.

With Tomlinson, I feel no such reservation. Here is a poet one is going to hear from. A poet one has, in fact, already heard from by the time he has finished the book. A master of the graphic and especially of color, Tomlinson demonstrates a clear enough line of descent from Wallace Stevens in some of the lesser poems. The best of these, however, are wholly his own:

> Art
> Is complete when it is human.
> It is human
> Once the looped pigments, the
> pin-heads of light
> Securing space under their deft
> restrictions
> Convince, as the index of a pos-
> sible passion,
> As the adequate gauge, both of
> the passion
> And its object. The artist lies
>
> For the improvement of truth.
> Believe him.

These lines conclude Tomlinson's "A Meditation on John Constable," certainly one of the best new poems I have read in years. Nor is that poem an isolated success. Tomlinson is here to stay and to grow. Read him. Believe him.

Still another Englishman published here in the last quarter is John Heath-Stubbs. **"The Triumph of the Muse"** (Oxford. 65 pp. $3) is hardly an exciting title. Heath-Stubbs seems to have a sex problem, classical civilization, and his distrust of the age as subject matter. For insight he has nothing I can discover worth keeping. For manner he has a kind of peevish decency and, with it, the arrogance to put himself into a little dramatic piece along with Sigmund Freud and to strike up a conversation in which poor stupid Dr. Freud emerges as a misled fool while Heath-Stubbs goes on to mount to the heaven of the Muse. I doubt that it will work out that way in the end. A pity. I had seen some earlier poems by Heath-Stubbs that led me to pick up this book in happy anticipation.

I was also disappointed where I had expected pleasure in **"Sheepfold Hill," by Conrad Aiken** (Sagamore Press. 62 pp. $2.95). Aiken has all of his old skill with the mellifluous, ever-dissolving line, but at best these are habituated poems, and habituation is dangerous in art. The easy-goingness of the familiar rhythms tempts Aiken to be too easygoing with his phrasing. Too many tired phrases and dead adjectives walk through the music like zombies. "Mayflower," the third of three longish pieces on America, is certainly a disaster. Nor is it much redeemed by what surrounds it.

"Poems of a Jew," by Karl Shapiro (Random House. 71 pp. $3.50), is mostly a selection of poems from the whole body of his work. Of Jewishness, Shapiro makes it clear, "The religious question is not my concern. I am one of those who views with disgust and disappointment the evangelism of the twentieth century and the backsliding of artists and intellectuals toward religion." Jewishness, rather, is the time-embedded symbol of a state of consciousness. The Jew "is man left over, after everything that can happen has happened." He is man-forever-the-son-of-idea and man-forever-the-alien-in-his-own-world.

I can imagine that many readers will not be able to take Shapiro's idea of Jewishness symbolically, especially since he himself often makes its application so literal. Yet the symbol can be taken according to prescription, and so taken the book becomes an impressive and quite coherent development of a state of mind that is apt to any sensitive man today. As Shapiro tends more and more to the philosophical in the course of his development, I find myself missing the kind of extraordinarily graphic image that gave such sparkle to his earlier

"This doll not only says mama, blinks its eyes, sleeps, wets its bed, walks, and raises a temperature, but it has a built-in syndrome resulting from a traumatic experience due to sibling rivalry."

LITERARY I.Q. ANSWERS

1. "A Doll's House," Henrik Ibsen. 2. "Anthony Adverse," Hervey Allen. 3. "Alice Adams," Booth Tarkington. 4. "Bleak House," Charles Dickens. 5. "Ben Hur," General Lew Wallace. 6. "A Bell for Adano," John Hersey. 7. "Carmen," Prosper Mérimée. 8. "Camille," Alexandre Dumas (son). 9. "The Bridge of San Luis Rey," Thornton Wilder. 10. "The Old Lady Shows Her Medals,'" James M. Barrie.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

poems. He is still one of our best masters at dropping the extraordinarily right word unobtrusively into place in the line. His "Adam and Eve" sequence is especially remarkable for his mastery of this sort of diction. My only reservation concerns something I can only call The Shapiro Twist. I am unable to join Shapiro in seeing a boy's act of masturbation as a sort of mystical Easter of the self, nor in seeing a Mongolian idiot as some shining and ultimate fruit of mankind, nor can I follow him in the love poem titled "V-Letter," in which he says to his wife:

Often your countenance recalls a boy
Blue-eyed and small, whose silent mischief
Tortured his parents and compelled my hate
To wish his ugly death.
Because of this reminder, my soul's trouble,
And for your face, so often beautiful,
I love you, wish you life.

There is certainly no problem of clarity here. I simply cannot understand emotionally why a man should love his wife for the reason given. I happily sign myself as an admirer as well as a friend of Karl Shapiro, but I am bound to note that his poems do raise this sort of question with me quite regularly.

I certainly cannot close this roundup without congratulating the Bollingen Series on its bilingual edition of **"Seamarks," by St.-John Perse, translated by Wallace Fowlie.** (Pantheon. 363 pp. $6). Perse (his real name is Alexis St. Legér Legér) was a career diplomat in France and is a former Secretary General of Foreign Affairs. Perse became widely known

FRASER YOUNG'S
LITERARY CRYPT NO. 796

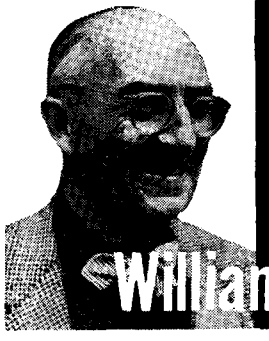
A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 796 will be found in the next issue.

KGAAGB UQBUQ YU BGV
UG KGAAGB.
—PGTVEYNQ.

Answer to Literary Crypt No. 795

A bare assertion is not necessarily the naked truth.
—G. D. PRENTICE.

Once upon a City
NEW YORK FROM 1890 TO 1910
as photographed by Byron
and described by
Grace M. Mayer
MUSEUM OF THE
CITY OF NEW YORK
A Giant Book — 8⅜" x 11"
More than 200 photographs
Over 500 pages
$15.00
Macmillan



The Fifth Book of a Major Poetic Work
PATERSON
BOOK FIVE
by
William Carlos Williams

Paterson, which won the first National Book Award for Poetry, for Book Two, "is one of the few important long poems written in the 20th century U. S." (*Time Magazine*)
NEW DIRECTIONS **$3.00**

WIN A TRIP—
TO THE ORIENT
OR TO PARIS
Saturday Review* readers may now enter SR's sixth annual World Travel Photo Contest. Deadline for entries: October 15, 1958. *For details, write to Photo Awards Dept., Saturday Review.

THE BEAT GENERATION
&
THE ANGRY YOUNG MEN
Ed. by G. Feldman and M. Gartenberg
"The best from both schools (the U.S.'s Jack Kerouac, Allen Ginsberg, Clellon Holmes; Britain's Kingsley Amis, John Wain, John Osborne)... leavened with sharp-eyed critical commentaries from both sides of the water." —*Time Magazine*
$4.50 at all bookstores
THE CITADEL PRESS, N. Y. 3

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

in the United States when T. S. Eliot published a translation of "Anabase" in 1930. He is now living in Washington, D. C.

Perse is a cyclic poet, a musician of the elements. His earlier symphonic poems were "Exile," "Rains," "Snows," and "Winds." "Seamarks" seems to round out these earlier poems and to make clear the fact that Perse has really been writing one long poem all the time.

In all of Perse's poems the elemental earth is at the center of the evocation, and to it the music always brings the generations of man. Slowly, over and over, in endless subtle variations, the poet's reflection summons man to the scenes of the earth. Man's consciousness and the presence of the earth always become one thing, and that one thing a symphony capable of replaying history.

Perse is a fabulously rich musician, and Fowlie, needless to say, has rendered him well, but I must confess to a doubt that English readers will ever kindle into real enthusiasm for him. Whether he is read in the original or in translation, Perse seems incapable of pushing his poem forward. The music of his mind keeps hanging around itself, repeating itself, dissolving and beginning over, but never making a sure turn in any one direction. Try ten hours of Ibert on the hi-fi and you will have something of the same sense. The thing simply goes on too long and too slowly.

W. H. Auden in citing Perse as the logical candidate for the Nobel Prize notes this slowness but dismisses it. One has only to ask what could have been left out, says Auden, and then he will see that all of it is essential. Auden may be right. I certainly do not know what could have been cut, but I wish *something* had been. Anything. But something.

American Woman

Continued from page 15

of the sexes is further reinforced by the manner in which boys are indoctrinated with the idea that females have a right to expect them to be chivalrous, kind, thoughtful, and gentlemanly, and that even in the face of abuse from a woman a male must never respond in kind. In effect this means that women enjoy special privileges denied to the male, and further has the effect of often rendering the male helpless, as an adult, in holding his own against the designs of an aggressive woman.

A further shrinkage in the American male's ego is brought about by his wife having more time than he does for reading and the enjoyment of various other cultural activities, and so the American woman generally succeeds in becoming a more cultivated and knowledgeable person than her spouse. This is a fact commented upon by most foreign visitors to America. I have often heard it said by such observers that the only persons worth talking to in America are the women, the men, on the whole, being described as bores. However this may be, the truth is that most men are willing to admit that their wives read more "and keep up with things more" than they do. Such an admission further serves to demote the male in his own self-esteem.

We perceive, then, that women quite unwittingly serve to increase rather than to diminish the disequilibrium that at present exists between the sexes, and that men by taking the complacent position they do—"for the sake of peace," as they so often say—are aiding and abetting the process.

One of the principal areas in which men combine with women to confuse the roles of the sexes is education. It is through the agency of education, and particularly college education that women have been especially trained in a confused perception of their roles. The chief error has been to educate women as if they were men. In most of our schools and colleges there is scarcely any recognition given to the fact that such a difference exists as male and female. In most of our women's colleges women are educated in precisely the same manner as men are in men's colleges. The effect of such misguided edueation is that women are encouraged to develop aspirations which were designed exclusively to meet the needs of men.

With but a few superb exceptions, our schools and colleges encourage women to go into the world to compete with men as if they were men. They are not told what it means to be a woman or what a woman's role should be in the home and in the community. But they have been led to believe that a woman can be an engineer, a doctor, writer, careerwoman or anything she desires to be.

Of course, she can! But she can, and ought to be, a great deal more. And so, the better educated a woman is the more likely she is to be confused as to her role as a person. She feels frustrated as a homemaker, she has been educated for "better" things. There she is with her B.A. and, as it were, nowhere to go with it. She has been expensively prepared to play a role she is prevented from performing by the frustrating and dulling duties which cut her off from that other world of affairs in which she had hoped to play a significant part.

Such women are confused and unhappy. Those who get out of the home and realize their "otherworldly" aspirations are only too frequently equally confused and unhappy, however successful they may be in their "careers." Of course there are a good many women who are both good homemakers and happily employed outside the home on fulltime jobs, but these are the women who either have no children in the home or whose children are of adolescent age. I put it down as an axiom that no woman with a husband and small children can hold a fulltime job and be a good homemaker at one and the same time. The early years of family life constitute a fulltime job, and while a homemaker needs rest, change, and diversion in sufficient frequency to maintain her freshness of interest and enthusiasm for her job, there can be no doubt about the totality of the demand that homemaking in the early years of family life makes upon the homemaker. Hence, any feelings of

Pick of the Paperbacks

LORCA: THE POET AND THE PEOPLE. *By Arturo Barea. Grove.* $1.45. Lorca, distinguished as a poet and a patriot, is the subject of an appreciative study by a fellow Spaniard. Barea, author of "The Forging of a Rebel," discusses Lorca's poetry and his politics which led to his execution early in the Spanish Civil War.

RENAISSANCE READER. *Edited by James Ross and Mary McLaughlin. Viking Portable.* $1.45. The time of the Sforzas and the Medicis was also the day of Cellini, Palissy, Tasso, and Boccaccio. In their own words, these men, and others, recapture the sense of their Golden Age.

THE AWKWARD AGE. *By Henry James. Anchor.* $1.25. James, the frustrated playwright, uses dramatic scenes and abundant conversations in this intricate novel about two contrasting young girls who are presented to London's social world.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

frustration, of inadequate fulfillment, of dissatisfaction with one's lot, due to the confused understanding of what her lot should be, creates a state of unhappiness. Such a state exhibits itself in the common response to frustration, namely, in aggressive behavior of various kinds. Such aggressive behavior on the part of the married woman may take any number of forms, such as inadequacy as a homemaker, sexual inadequacy, nagging, and the like. The wife may begin to compete with her husband at home, by assuming various dominant roles, which in a hundred and one ways subtly undermine the power of the male. Most women are quite unconscious of the fact that they are engaging in such competition with their husbands, and are hurt and bewildered when they are accused of doing so. And this is the tragic element in the situation, for American women mean to be as good wives as women are anywhere.

Comparisons are notoriously odious, but it is quite true that on the whole European women make better wives than American women. Such a statement is no discredit to the American woman. The American woman has had to pass through much more turmoil and change than her European counterpart to attain her present freedoms, while the historical necessities of her development in this country have been quite different from anything that occurred in Europe. I am referring, in particular, to the pioneering spirit which the American woman was called upon to exhibit in common with her husband in the settlement of America and the consequences of this for both sexes. From the first women played a more dominant role in the family in America than they did in Europe. However this may be, in Europe women can accept the fact that they are women and be glad of it. The European woman is not bedevilled by doubts as to her role; for her it is precisely defined and she suffers from no confusion of goals, her life is focused principally upon the happiness of her husband and children, and this is likely to be satisfying to everyone concerned. European women, it has been said, seem to behave as if they loved their husbands. In comparison American women appear to behave toward their husbands as if they merely liked them. This is, no doubt, somewhat off the mark, but there is perhaps just enough truth in the comment to make it worth considering.

What the American woman needs is a great deal of sympathetic understanding and considerable help. She could do with a great deal more of both than she is now receiving.

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; ideas for sale. All advertisements must be consonant with the character of Saturday Review. Rates per insertion 45¢ per word; 10-word minimum. Count 2 extra words for Box and Numbers. Rates for several insertions—52 times 37¢ per word; 26 times 39¢ per word; 13 times 41¢ per word; 6 times 43¢ per word. Full payment must be received seventeen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address Classified Department, Saturday Review, 25 West 45 Street, New York 36, N. Y.

LITERARY SERVICES

MANUSCRIPTS TYPED, all forms. Theses, books, plays. MSS. Delivery all publishers. WRITERS SERVICE, 10 East 43 St., NYC. MUrray Hill 7-5159.

TYPING, any kind, done with accuracy and neatness. Box F-807.

TYPING, professional. Peggy Sweet, 424 Madison Ave., NYC. PLaza 8-2740.

MANUSCRIPTS PROFESSIONALLY TYPED. Tape recordings transcribed. STILLMAN ASSOCIATES, 1394 Third Ave. (at 79th St.), NYC. TRafalgar 9-9177.

ELSIE AUGENBLICK—Manuscript Typing: Books, Plays. 342 Madison, NYC. MUrray Hill 7-0492.

SUPERIOR TYPING—Books, Plays, etc. LEAHEY'S, Seven Park Ave., NYC. MUrray Hill 6-4464.

BACK NUMBERS

MAGAZINES—Millions of back issues, thousand titles. Try us. "Back Number" Wilkins, Danvers, Mass.

BOOKS

BOOKS ON THE EAST: China, Japan, Siam, Burma, India, Central Asia, Persia, Arabia, Egypt, etc. Send for catalogues. Established 1920. ORIENTALIA, 11 East 12 St., NYC 3.

FOYLES FAMOUS BOOKSHOP. NEW, secondhand, rare and out-of-print books on all subjects. Stock of over three million volumes. One of England's biagest collections of fine bindings. 119-125 Charing Cross Road, London WC-2, England.

SOCIALIST BOOKS. Cataloaue, literature. FREE. NEW YORK LABOR NEWS COMPANY, Dept. C, 61 Cliff St., NYC 38.

BRITISH BOOK BARGAINS—ALL SUBJECTS. Cataloaue free. Wants solicited. Transbooks, Box 1-S, Wantagh, N. Y.

EXTENSIVE STOCK OF SCHOLARLY BOOKS—literature, etc. Catalogue issued. PYETELL'S BOOKSHOP, 333 Fifth Ave., Pelham, N. Y.

FRENCH BOOKS

THE FRENCH BOOKSHOP, 556 Madison Avenue. New York's French Bookshop where French books are sold exclusively. Mail-order catalogue 40¢.

OUT-OF-PRINT

YOU NAME IT—WE FIND IT! Prices surprisinaly low. Fast service. Try us—no obligation. INTERNATIONAL BOOKFINDERS, Box 3003-S, Beverly Hills, California.

JOHN FRIEND, BOOKFINDER can get the books you want. Free Search Service. Box 2570R, Long Beach 1, California.

CIVIL WAR NEWSPAPERS—Few original copies—New York Herald, Daily News: $3 each. Antiquarian, 502 Evans, Willow Grove, Pa.

TRAINED BOOK DETECTIVES—Active searchers. Success is a habit with us. We can find quickly and economically almost any book you need. No search charge. Send to BOOKLAND, U.S.A., P.O. Box 746, Dept. C, New Brunswick, New Jersey.

NAME THE BOOK—We'll get it! CHICAGO BOOK MART, Chicago Heights, Illinois.

ANY BOOK LOCATED. Free catalogue. MID-WEST BOOK SERVICE, 4301 Kensington, Detroit 24, Mich.

HI-FI COMPONENTS

TAPE RECORDERS, hi-fi components, tapes, accessories. Unusual values. Free catalogue. Dressner, 69-02SR 174 St., Flushing 65, N. Y.

BOOKPLATES

FREE CATALOGUE—scores of beautiful designs. Address Bookplates, Yellow Springs 7, Ohio.

PHOTOGRAPHY

PHOTO FINISHING is an art. Careful enlarging can save many poor negatives. Studio 969, PLaza 5-3739.

LANGUAGES

AT HOME you relax and learn to speak French, Spanish, German, Russian, Japanese, Modern Greek —any of 34 languages available with Linguaphone, The World's Standard Conversational Method. Complete Recorded Courses on FREE trial. Phone CIrcle 7-4752 for FREE book, FREE trial: No obligation. FREE lesson in our studio. Open daily including Saturday. Linguaphone Institute, South Mezzanine, 54 RCA Building, New York 20.

FOREIGN PERIODICALS

ITALIAN PERIODICALS. Italian Publishers, Times Tower, New York 36.

FRENCH PERIODICALS. European Publishers, 1007 Times Tower, New York 36.

ART

GRAPHIC ART OF FRENCH masters. September 22. October 13. FAR Gallery, 746 Madison, NYC 21. (64-65 St.).

FRIENDLY little Art School in quaint TAXCO. Individual instruction. Inexpensive living and tuition. Bilingual teachers. TAXCO SCHOOL OF ART, Taxco, Guerrero, Mexico.

FULL COLOR 2x2 Art Slides of treasures in World Museums. Send $1 for 3 samples and catalogues. ARTCO, Box 455, Van Nuys, California.

MOONING FOR MATISSE? For connoisseurs: "Original Prints and Drawings of Modern Masters." Catalogue. 110 illustrations—$1. DEITSCH, 51 East 73 St., NYC 21.

WORKSHOPS

ART WORKSHOP offers unique approach to Playwrighting, direction through actor improvisation. Accepted plays showcased. ART WORKSHOP—498 Third Ave., NYC, ORegon 9-7594.

PSYCHODRAMA. Call for appointment now for groups beginning October 7. Paul Kalina, PLaza 5-9322.

PERSONALS

Learn "BY EAR" with Dormiphone. Amazing new scientific invention works for you by "repetitive-impact" while you relax. Revolutionary Dormiphonic tools give you a shortcut to learning languages, correct speech; relaxation, habit training; superior entertainment. Unique clock-controlled recorder-play back uses tangle-proof cartridges. Saves time, effort. So simple, children benefit. Used by educators, psychologists, people everywhere. Write today for fascinating Free Book. No obligation. Modernophone, Inc., 322-098 Radio City, New York 20.

RECORDERS, LUTES, VIOLS, REBECS—send for catalogue. W.J. Anderson, 545 West 111 St., NYC 25.

BRITISH SHOES FOR GENTLEMEN at a fraction of their American retail price! $10.95, includes duty and import charges. Delivery in ten days from receipt of order. Unconditional money-back guarantee. Write for free illustrated catalogue. Steven Williams, Sr., Ltd., 40 Chatham Road, Short Hills, New Jersey.

YOU CAN FIND OUT! Confidential information developed any matter, person, problem, anywhere. Officially licensed. Established 1922. Equitable Service Bureau, 15 Maiden Lane, NYC.

FAMILY ARMS—English, Scotch, Irish, European. Write M'Wethy, St. Johnsville, N. Y.

CHARMING GRAMERCY PARK—Attractive singles and doubles. Newly decorated. PARKSIDE HOTEL, 18 Gramercy Park South, NYC. Transients from $3.50. Moderate weekly-monthly rates. GRamercy 5-6000.

SPANISH TEACHER. Experienced. References. Learn this beautiful and useful language. Box F-808.

24,000 PROFESSIONAL COMEDY LINES. Classified humor ideal for speakers, toastmasters, emcees. Free catalogue. Orben, 111 Carpenter Street, Valley Stream, N. Y.

(*Continued on page 36*)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PERSONALS

(Continued from page 35)

TOP CASH PAID for letters and documents of famous people. Ask for free brochure, "How to Sell Your Autographs." Charles R. Hamilton Autographs, Inc., 515 Madison Ave., NYC 22. ELdorado 5-3464.

LEARN WHILE FALLING ASLEEP! Exciting details free. Sleep Learning Research Association, Box 24-J, Olympia, Washington.

ENJOY "INTRODUCTION TO THE PIANO." Make music from the beginning. Modern methods. Sound principles. Adults and children. Howell Baker, SUsquehanna 7-4755. Recommended by Mme. Lhevinne, and Sascha Gorodnitzki. Box F-671.

WE MOVE YOU WITHOUT TEARS—economical, insured household moving. Vans, station wagons. Any day, any time. The Padded Wagon, ALgonquin 5-8343 (NYC).

OLD LETTERS WANTED. Authors, statesmen, scientists, military leaders, musicians, etc. Correspondence or single items bought and sold. Estabilshed 1887. Catalogue on request. Walter R. Benjamin Autographs, 18 East 77 St., NYC 21. REgent 4-3902.

NEW FROM ENGLAND! Bookbinding kits for paperbacks. Makes hard-cover volumes in minutes. Six bindings. $1.96. BIND-YOUR-OWN, Box E-877.

CAPABLE, EDUCATED COUPLE, after strenuous summer running own resort business seeks diverting occupation. October-May, Mid-South preferred. Box F-604.

ANTIQUE POSTERS—CIRCUS, DRAMA, GAY NINETIES, Spanish Toros, French Riviera, etc. Lists for stamp. Central Show Printing Co., Box S-617, Mason City, Iowa.

HERALDIC PLAQUES. Parchment Paintings. 400,000 ARMS. All nationalities. FREE Brochure. HERALDIC PUBLISHING, 104 East 40, New York 16.

GUITAR INSTRUCTION—Folk, classic, flamenco. Guaranteed results. MOnument 2-9588. (NYC).

DECOUPAGE—how-to booklet, illustrated, $1.00. Create unique gifts, inexpensively. Trading Post, Seven Mile Ford, Va.

RUN A SPARE-TIME Greeting Card and Gift Shop at home. Show friends samples of our new 1958 Christmas and All Occasion Greeting Cards and Gifts. Take their orders and earn to 100% profit. No experience necessary. Costs nothing to try. Write today for samples on approval. Regal Greetings, Dept. 94, Ferndale, Michigan.

REPAIRERS OF THE IRREPARABLE. Restoring China, Glass, Silver, Ivory, Tortoise Shell, etc. Lamps mounted. HESS REPAIRS, 168 East 33 St., NYC 16. MUrray Hill 5-4280.

FRENCH, ITALIAN—SPEAK FLUENTLY. Efficient, interesting method. LExington 2-4769 (NYC).

DOG CHRISTMAS CARDS, hand colored. 25¢ brings sample. State breed. Betsy Brownell, 192 Bowen St., Providence, Rhode Island.

"FOREIGN JOB OPPORTUNITIES." Excellent professional, teaching, clerical; Europe, South America, etc. 200 job classifications, 100 firms, government now hiring (Male, Female). $1. (Refundable). OTIS PUBLICATIONS, Box 215, Alden Manor, Elmont, N. Y.

SEEKING PEACE OF MIND? Free homestudy course in the Catholic Religion. PAULIST FATHERS INSTRUCTION CENTER, Dept. S, 415 West 59 St., NYC 19.

SINE QUA NON of masculine shoe elegance—LEATHER LACINGS imported from Britain, black or brown, 3 pairs $1. Readers Service Bureau, Box 378 Astor Station, Boston, Massachusetts.

CHARMING EXCLUSIVE Madison Square Park—Attractive one room studio suites with full hotel service. MADISON SQUARE HOTEL, 35 Madison Ave., NYC. Transients from $3.50. Attractive weekly-monthly rates. LExington 2-6880.

A KING'S EXERCISE on a secretary's budget. LEARN TO FENCE. Absolute beginner, adult and children's courses. ALL EQUIPMENT PROVIDED. LOWEST FEES. MASQUE Fencing School. CIrcle 5-1498 (NYC).

CATS FOR ADOPTION. All sizes, all colors. Free. WAtkins 4-8493. (NYC).

RECORDER SEMINARS for Teachers, Players. Two all-expense Lakeville, Connecticut September weekends. Recorder Center, Amenia, New York.

B.E. M.A., Social work, 6 years experience. Desires interesting position related field. Box F-806.

RECENTLY RETURNED after 3½ years around the world, American woman, 32, desires position. College graduate. Box F-804.

PERSONALS

SEEKING PERSONAL SECRETARY-assistant to executive position; professional, NYC. Male, 36, 14 years experience. Box F-810.

MALE NURSE, Practical. Medically educated, skillful, visits homes. Write Box F-811.

HIGHLY LITERATE FEMALE, 28, M.M., music history, desires research, writing or other position. Knowledge French, German. Box F-812.

SOPHISTICATED SINGER, experienced, versatile, wealth certain. Desires refined manager. PO 7-7018.

MAN 33, Single. Has MA and practically Ph.D. Economics major and sociology minor. U.S. citizen but has lived in Algeria, India, Pakistan, Germany, Morocco, Greece and Turkey. Taught 5 years for a state university (2, part time). Was also a civilian Army Commodity-Industry Analyst. Last salary equivalent to $6,200. Will have been officer, USAF Inactive Reserve 10 years on 24 May 59. Interested in teaching, administrative and/or research work. Box F-823.

COCKTAIL PIANIST AVAILABLE. Personable medical student with experience in private parties and better-class restaurants wishes single-evening engagements. PR 3-7502.

FRENCH WITHOUT TEARS! French conversation, minimum grammar. Classes, private. BUtterfield 8-0881.

MARRIED COUPLE NEEDS woman under 40, preferably with child study background to care for normal 5 year old. Permanent position in attractive Midwestern residence. $55 per week salary—travel and paid vacations included. MAIN requisite: pleasant, congenial personality. Immediate reply and availability required. Write qualifications to Box F-825.

MATURE YOUNG COUPLE wanted to create home for ten troubled teen-agers. Challenging work; congenial associates; beautiful country setting, mid-state New York. Unique coed community combining academic, vocational and civic education with professional help on adjustment problems. Box F-826.

WANTED, by established east coast Travel Agency; professors interested in organizing foreign or domestic travel courses for college credits. Box F-827.

PROFESSIONAL WRITER WANTED, collaborate unusual human interest story. Box F-833.

CONNEMARA crimson handwoven tweed, tough, 27", $6.00 (plus post). "Rajah" winter cotton. Carol Brown, Putney 30, Vt.

EIGHT INSPIRING FOUR AND ONE HALF MINUTE SERMONS by Alfred B. Starratt, Rector, Emmanuel Episcopal Church, Baltimore, Md. 12-inch LP record. $5.30 includes mailing. Arbour Associates, Harvard, Mass.

SCHOOL CAN BE FUN for your children with help of excellent individual tutoring in difficult subjects. Radcliffe graduate experienced with children. NYC area. AC 2-6968.

$5,000 OF ANALYSIS FOR $10. Recorded techniques so organized they can be played hundreds of hours with perfect continuity. 18 minutes a side, 33⅓ LP. Nothing like this ever before. Send $10. (plus 40¢ Tax in California) FREEDOM RECORDS, Box 3065, Hollywood 28, California. Seven day FULL REFUND Guarantee.

HOUSES AVAILABLE

For Sale

DISTINGUISHED HOMES for Distinguished Clients. DILLON Realty. Melbourne, Florida.

NATURE LOVING COMMUTERS: Ask for 5-photo brochure describing uniquely beautiful 4-bedroom redwood on 3¼ secluded acres in Connecticut. Huge stone fireplace, completely built-in kitchen, 2 screened porches (1 cantilevered at treetop level off master bedroom), flagstone terrace, stone walls, magnificent trees, distinguished neighborhood, 10 minutes to station, 55 minutes, NYC. $45,000. Mortgage $21,500. Box F-805.

SPACE ON EARTH HERE! Updated oldtimer, timberlands, water, hills, views. Consider reasonable offer on $24,000 valuation. Fosdick, Claremont, New Hampshire.

APARTMENTS FOR RENT

TROPICA TERRA FIRMA luxury line view, south-east Florida apartment for two. Rural placidity near congestion. Bonus-bedroom on the Atlantic. Box F-814.

SOUTH THIS WINTER? Attractive furnished 5-room apartment in colonial home. S.E. Georgia. Private veranda, yard and garage. $95 monthly. Box 53, Delmar, New York.

VACATIONS

SLOUCH-ON-THE-COUCH comfort at TWIN PALETTE, Teakettle Spout Lake, Mahopac, N.Y. No mobs, snobs, or mambos. Weekends—all year. Beautiful, extensive grounds. Books, music, art, unforgettable food. The Schechtmans, MAhopac 8-2047, evenings.

JERONIMO ON SHAWANGUNK TRAIL. Gourmet's cuisine. Charming intimate weekends. Riding, tennis, pool, inclusive $10 per day. 75 miles from N. Y. Walker Valley, N. Y.

BERMUDA COTTAGES, 2 or 3-bedroom private housekeeping cottages in choice locations for families; intimate studios for couples. Beautifully furnished, all have living room, bath, kitchen, fireplace, telephone and radio. Private maid does your housekeeping. Beach and club privileges. Reasonable daily rates. Write: Bermuda Cottages, Paget, Bermuda.

BLUEBERRY HILL! AUTUMN! Lucullan food. Nothing whatever to do. The Mastertons, Brandon, Vermont.

SEEKING ATMOSPHERE? Cherry Grove plantation. Write, read, loaf. Route 1, Box 421, Natchez, Mississippi.

FALL AND WINTER VACATIONS on farms and hotels welcoming children. Call LOrrain 8-0700 (NYC).

SAN FRANCISCO ON A BUDGET? Charming, centrally located, Hotel Beresford, 635 Sutter Street.

PELICAN COVE—in unspoiled Florida Keys. Immaculate oceanside apartments, beach, fishing, shelling, skindiving, birdwatching, loafing. Literate, congenial company on balmy tropical isle. Tom and Carolyn Brown, Islamorada, Florida.

TUILAUVENT, Maple Road, Brewster, N. Y. 9-8106. Friendly, informal home atmosphere. No planned activities. Relaxation, reading, painting, in beautiful countryside, 50 miles from N. Y. Ideal for weekends and vacations. Open all year. Attractive, sunny rooms. French cooking. Moderate rates.

MEXICO CITY VACATION. Cultural home atmosphere. Weekly accommodations with board. Monthly reductions, advance reservations. Isabel Carbajal. Rio Amoy 17, Mexico 5, D.F., Mexico.

HOTEL LA QUINTA. Relax in patios Colonial Inn. Unspoiled village on Lake Chapala. No foreign colony. $42 weekly per couple American Plan. Jocotepec, Jalisco, Mexico.

LIKE THE COUNTRY IN THE AUTUMN? Come to Graymont, a colonial home. Write for brochure, R.D. 2, Middlebury, Vermont.

GREEN SHADOWS INN, Old Lyme, Conn. Open all year.

THE WESTTOWN FARMHOUSE, an old-fashioned country inn, 21 miles west of Philadelphia. Beautiful Pennsylvania countryside. Excellent meals. Pleasant rooms. In the cultural atmosphere of a Quaker school campus, with library privileges, use of private lake and tennis courts. Reservations by week, month, or year-round. Marion Weller, Manager, Westtown, Pennsylvania.

SELECT YACHTS for Caribbean charter, or all expense scheduled cruises. BLUE WATER CRUISES, Box 748, St. Thomas, Virgin Islands.

WINHALL MOUNTAIN LODGE, Green Mountains, Manchester, Vermont. Now the leaves are falling. Bask in Autumn splendor. Folder.

TRAVEL

EUROPE 1959. ECONOMY TOURS By Ship: "Grand"—77 days, 18 countries, $1,245. "Standard"—55 days, 13 countries, $1,075. By air: "Grand"—63 days, 19 countries, $1,335. "Standard"—43 days, 13 countries, $1,095. Italy, Britain, Scandinavia in all itineraries. Frequent departures June, July. Prices include trans-Atlantic passage, luxury motorcoach transportation, hotels, meals, sightseeing, entertainment. Expertly conducted. DITTMANN TRAVEL ORGANIZATION, NORTHFIELD, MINNESOTA.

IF THE BEST IS NONE TOO GOOD . . . and much too expensive, try Beekman Tower Hotel, overlooking United Nations and East River, minutes from mid-town in exclusive Beekman Hill, featuring most marvelous view in all Manhattan, Top o' the Tower Cocktail Lounge, Elbow Room Bar, Grand Ballroom and other function rooms. 49th Street at East River, New York 17. Write for folder R.

SEE RUSSIA for yourself in 1959. Special tours aboard deluxe motorcoach beginning Helsinki concluding Warsaw, or reverse. Departures weekly May 28 through September 8. See Helsinki, Leningrad, Novgorod, Kalinin, Moscow, Smolensk, Minsk, Warsaw. 18 days. Daylight travel. $519 all inclusive. Reservations available for individuals or your own group. Economy air fare only $635 allowing many stopovers Western Europe, Scandinavia. Write inquiry office Tom Maupin Tour Associates, 101 Park Avenue, New York.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1279

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Small advertising page enclosed in a firm's regular mail.	59 105 67 139 152 117 77
B. English Catholic order of "Friars," 13th to 17th cents., who wore a cross upon their staves and habits.	21 137 102 153 119 4 85 116
C. English writer, author of "The Garden of Allah," etc. 1864-1950).	173 55 100 9 5 94 24
D. Member of Nationalist Party of Egypt, formed 1918.	11 170 43 121 148 91 56
E. Any repulsive sight.	155 2 136 25 42 71 179
F. Small shark, a nuisance to fishermen.	90 151 114 80 16 128 35
G. In The Ingoldsby Legends, the creature cursed by the Cardinal of Rheims for stealing his ring.	126 112 54 26 135 174 60
H. Dried root used as an astringent.	166 84 48 68 99 146 8
I. A West Indian and Florida wrasse.	131 79 86 82 161 143 120
J. English poet who wrote about the virtues and vices of princes (1370-1450).	138 101 168 157 165 47 70
K. Earnestness; gentle heat.	6 145 134 176 30 64
L. Extensive archipelago of small islands S of the Marquesas.	44 127 7 12 51 130 158
M. In motion (3 wds.).	133 113 140 75 36 40 81
N. English churchman who wrote satirically of reasonable disbelief in Napoleon, if depending on reports only (1787-1863).	29 164 93 3 142 107 123
O. Corrupt; disgrace.	104 18 171 23 50 14 172
P. Guttural; voracious.	163 45 49 10 109 34 15
Q. Figure indicating the harmony in thoroughbass.	156 61 124 37 65 132 103
R. Something heard from another.	19 46 122 111 160 88 108
S. Put in peril; prevailed over another.	159 98 53 69 76 147
T. Industrial city of Pennsylvania, home of the mfg. and repair shops of the Pennsylvania R.R.	167 66 144 28 78 125 96
U. Law.	41 175 72 33 52 92 169
V. Applicant for admission.	106 180 83 97 32 89 73
W. A "Proper Bostonian."	1 110 39 31 178 62 162
X. A different one.	118 149 177 129 141 115 87
Y. The sapphirine gurnard.	22 13 74 63 154 58 181
Z. Yielding temporary ownership to another.	38 20 27 95 57 17 150

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

							1 W	2 E		3 N	4 B	5 C		6 K	7 L	8 H	
9 C	10 P	11 D		12 L	13 Y	14 O	15 P		16 F	17 Z		18 O	19 R	20 Z		21 B	
22 Y	23 O	24 C	25 E		26 G	27 Z	28 T	29 N		30 K	31 W	32 V	33 U		34 P	35 F	
36 M		37 Q	38 Z	39 W	40 M	41 U		42 E	43 D		44 L	45 P	46 R		47 J	48 H	
49 P	50 O	51 L	52 U	53 S		54 G	55 C	56 D	57 Z	58 Y	59 A		60 G	61 Q	62 W	63 Y	
64 K		65 Q	66 T	67 A	68 H	69 S	70 J	71 E		72 U	73 V		74 Y	75 M	76 S		
77 A	78 T	79 I	80 F		81 M	82 I		83 V	84 H	85 B		86 I	87 X	88 R	89 V	90 F	
91 D	92 U	93 N	94 C	95 Z		96 T	97 V	98 S		99 H	100 C	101 J	102 B	103 Q	104 O	105 A	
106 V	107 N	108 R		109 P	110 W	111 R	112 G	113 M	114 F	115 X	116 B		117 A	118 X	119 B	120 I	
	121 D	122 R	123 N		124 Q	125 T		126 G	127 L	128 F	129 X		130 L	131 I	132 Q		
133 M	134 K	135 G	136 E	137 B		138 J	139 A		140 M	141 X	142 N		143 I	144 T	145 K	146 H	
147 S	148 D	149 X	150 Z		151 F	152 A		153 B	154 Y	155 E		156 Q	157 J	158 L	159 S	160 R	
	161 I	162 W		163 P	164 N	165 J		166 H	167 T	168 J	169 U		170 D	171 O		172 O	
173 C	174 G	175 U		176 K	177 X	178 W	179 E	180 V	181 Y								

Solution of last week's Double-Crostic will be found on page 10 of this issue.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MARROW

SAVE UP TO 80% ON TREASURED VOLUMES

7190. NUS D'AUTREFOIS: 1850-1900. By Marcel Bovis & Francois Saint-Julien. Here is an unparalleled collection of photos of the female nude, not merely from bygone days but out of this world—Second Empire dream harems, Third Republic cheesecake—buxom beauties *en deshabille*, posed allegorically as *Hope, Innocence, the Harvest, the Temptation of St. Anthony*, 22 of them languishing exotically in a reenactment of *Ladies' Night at a Turkish Bath*. This uproarious gallery of females, including Lautrec's *La Goulue*, marks an artistic and cultural apogee not attained since Little Egypt set our grandfathers palpitating in Chicago. French text. 7"x10½". *Pub. at $4.50.* *Only* **1.98**

6238. LOVE ON THE LEFT BANK. A story in photographs of the Paris of the Left Bank—of Ann and her Mexican lover and their friends—who dine on half a loaf, smoke hashish, sleep on benches under the plane trees and sometimes borrow a hotel room to shelter their love. *Special* **2.98**

6619. BOOK OF THE SEA. By A. C. Spectorsky. A collection of writings and unusual photos of the sea; man's thoughts about the sea by such authors as Thoreau, Kipling, Steinbeck, Philip Wylie, Rachel Carson, James Gould Cozzens, etc. 7" x 9½". 512 pp. *Orig. pub. at $12.50.* *Reprint edition, only* **4.95**

4492. FACE OF PARIS. By Harold P. Clunn. A unique book about a unique city—beautiful, busy and gay, the heart of France. Here, in the flowing text and *64 pages of finely reproduced plates*, is all the beauty, majesty and magic every lover of Paris will recognize. And for those who do not know Paris, this book is without equal as an introduction. Over 300 pp. *Pub. at $7.00.* *Only* **2.98**

5724. The Chinese Decameron—CHIN P'ING MEI: The Adventurous History of Hsi Men and His Six Wives. Intro. by Arthur Waley. A Chinese classic for four centuries, this picaresque, lively account of the amorous adventures of the redoubtable, hard-drinking Hsi Men remains a literary masterpiece of great vitality. Though it was looked upon as forbidden literature for many years, because of its delightfully frank treatment of the hero's encounters with the fair sex, it is really a highly moral tale. 863 pp. *Pub. at $5.00.* *Only* **1.98**

6309. HOMOSEXUALITY: A Cross Cultural Approach. Ed. by Donald Webster Cory. The first book which intelligently explores the subject of homosexuality from the historic world of Plato's Greece to the hard realities of Kinsey's America. 440 pp. *Pub. at $6.50.* *For a limited time only* **3.88**

4930. THE SECOND SEX. By Simone de Beauvoir. A masterpiece of documentary writing that is a profound and unique analysis of what it means to be a woman—in body, in mind, in spirit, sexual life, social position, love and marriage. The author employs the resources of biology, psychology, sociology, history, literature and philosophy to provide a total picture of modern woman. "One of the few great books of our era."—*Philip Wylie.* *Orig. pub. at $10.00.* *Reprint edition, only* **4.95**

6620. THE COMMON SOLDIER IN THE CIVIL WAR. By Bell Irvin Wiley. Two popular books in one volume: *The Life of Billy Yank* and *The Life of Johnny Reb*, showing the life of the man on each front; contains diaries, original writings and little known facts about the life of men at war as seen right from the field. For every Civil War collector. 64 pp., old engravings and photos. Over 500 pp. *Orig. pub. at $12.00.* *Reprint edition, only* **5.95**

P-462. Chinese Ink Drawings: CATS. A saucy pair of felines skilfully drawn in the remarkable Oriental tradition that reveals with just a few brush strokes the very essence and inner characteristics of the living creature portrayed. Wonderful Chinese calligraphy in red and black running parallel to the pictures. 21" high x 13" wide. *Pub. at $10.00.* *The pair, only* **1.98**

6621. A Pictorial Treasury of OPERA IN AMERICA. By Daniel Blum. This boon to opera lovers contains scenes, stars and complete synopses of famous American operas—the first elaborate pictorial presentation of this nature ever compiled. *Over 1500 glorious illustrations.* 9" x 12". 304 pp. *Orig. pub. at $10.00.* *Reprint edition, only* **5.95**

6341. POMPEII. By Amedeo Maiuri. 128 masterful photos and comprehensive English text make this a valued addition to your library. The story of the famous city which, after being buried under volcanic ash for centuries, was finally disinterred after 200 years of toil by students and workmen. Imported from Italy. Hard cover. *Pub. at $6.00.* *Only* **2.98**

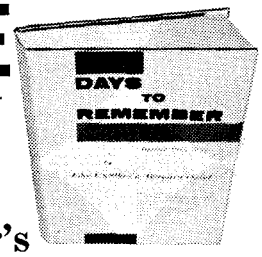
7231. FRANCE: 1940-1955. By Alexander Werth. Foreword by G. D. H. Cole. The history of 15 stormy years, from the German invasion to the disintegration of the French Colonial Empire; an unrivalled discussion of France's place in the world and all the political controversies that, directly or indirectly, concern that question. "A beautiful book—written with an exceptional knowledge of the subject," says Pierre Mendes-France of this monumental work, nearly 800 pages long, fully annotated and with appendices, bibliography and index. *Pub. at $6.00.* *Only* **1.98**

7178. FRANS HALS: The Civic Guard Portrait Groups. By H. P. Baard. The informative text, by the Director of the Frans Hals Museum in Haarlem, accompanies a truly unique collection of illustrations. Here are six group portraits, presented on double-spreads, introduced by descriptive diagrams and accompanied by 48 detailed views, 24 of them in full color. A remarkable opportunity to examine the technique of a great master. French text. 9½"x13¼". *Pub. at $7.50.* *Only* **2.98**

7300. PICTORIAL HISTORY OF AMERICAN SHIPS on the High Seas and Inland Waterways. By John and Alice Durant. The compelling story of America's ships and the men and women who sailed them—from Indian canoes to modern luxury liners, from Mississippi River showboats to battleships, from sea captains to barge men—hundreds of illustrations in color and black-and-white, and a fascinating, informative text, 8½" x 11". *Pub. at $10.00.* *Only* **4.98**

FREE

with every order totalling $10 or more



John Gunther's

treasury of modern Americana

DAYS TO REMEMBER

The word-and-picture record of America's most fabulous decade...with 45,000 words of audacious text, and over 400 historic photos of a nation's mid-century madness and greatness by the world's top cameramen. "A splendid pictorial history of our times."—*N. Y. Times.* Published at $5.95—yours free if you act now.

P-463. CHINESE SCROLL ON WHITE SILK: Celestial Figure With Lute. This exquisite Chinese wall rubbing is the most unique and satisfying wall decoration we have offered in a long while. Carved by some unknown Master before the birth of Christ on a cave temple wall, it depicts a wonderfully decorative figure in flight, playing a lute. Now this long-hidden masterpiece has been reproduced by silk screen onto white silk in sophisticated black-and-white, and is framed top and bottom by black wooden dowels for hanging. It measures 36" high x 30" wide. *Special, only* **5.95**

7299. PICTORIAL HISTORY OF THE AMERICAN CIRCUS. By John and Alice Durant. The first book of its kind—telling the complete pictorial history of the circus from its ancient beginnings to the present—over 300 large (8½" x 11") pages, more than 50,000 words, over 500 illustrations, in color and black-and-white: old prints, posters, paintings, cartoons and photos, many extremely rare and never before published. *Pub. at $10.00.* *Only* **4.98**

6905. ALBERT SCHWEITZER: THE STORY OF HIS LIFE. By Jean Pierhal. The close friend of Schweitzer tells the story of one of the world's greatest and most unique human beings. Illustrated with many photographs including some never published before. Authorized biography. *Pub. at $3.00.* *Only* **1.98**

7175. INTERNATIONAL ENCYCLOPEDIA OF PROSE AND POETICAL QUOTATIONS. Ed. and arranged for quick reference by William S. Walsh. A standard reference work of 1100 pages that is easy to use, complete and up-to-date; a 32-page supplement of contemporary quotes includes references to the atom bomb, Iron Curtain and television. Features include an *alphabetically arranged topical index, complete subject concordance* and *author index*. This magnificent book has a useful place in every home, school, library and office. *Very special* **1.98**

P-464. CHINESE SCROLL ON SILK: MANDARIN. The benign and dignified elder who posed for this monumental full-length portrait epitomizes all the grace, color and decorative skill of the Kwanpei period. His gorgeous robes of state are dazzling with luminous golds, velvety reds, greens, ultramarine blues, cobalts, yellow and ivory black. The stately figure and the brilliant colors have been transferred by silk screen directly from the original scroll to silk. Two black wooden dowels frame top and bottom and a silk thong on the top makes it easy to hang this unusual wall decoration anywhere in your home. It measures 42" high x 30" wide. *Very special, only* **9.95**

4914. James Joyce's ULYSSES. The *complete* and *unexpurgated* edition of the book which defied censorship to become a modern classic. Foreword by Morris Ernst. A Modern Library Giant. 785 pp. **2.95**

7245. THE AMERICAN WEST: The Pictorial Epic of a Continent. By Lucius Beebe & Charles Clegg. Here is the whole panorama of a fabulous region in its wild and woolly heyday—a truly magnificent recreation, in vivid, authoritative text and a wealth of rare pictures, of the tremendous epic of the American West. Here are heroes and villains, miners and cowpunchers, buffalo hunters and "pretty waiter girls," Indian wars and the Mormon trek to Utah, and much, much more in this 8½" x 11" book of 500 pages and more than 1000 pictures. *Pub. at $12.50.* *Only* **5.88**

6344. LIBRARY OF JUVENILE CLASSICS. Magnificently bound set of 12 masterpieces for children in six matching volumes: *Robin Hood, Last of the Mohicans, Treasure Island, Captains Courageous, Lorna Doone, Pride & Prejudice, Count of Monte Cristo, House of 7 Gables, Ivanhoe, Kidnapped, Red Badge of Courage, Connecticut Yankee.* Selected, edited and re-written by distinguished educators to conform to the approved vocabulary for children up to 16 years old. Large, clear type; enduring luxury bindings stamped with rich gold. Over 2,000 pp. Each volume 5½" x 8½". *Set of 6 vols., special* **3.88**

6907. MARQUIS DE SADE, HIS LIFE AND WORKS. By Dr. Iwan Bloch. A detailed analytical study of a brilliant, corrupt mind and its age of unbridled pleasure and wanton waste—of which de Sade was at once its historian, recorder and most profligate participant. *Pub. at $6.00.* *Only* **2.98**

7055. HOGARTH: Marriage a la Mode and others. *Illustrated with 44 full-page plates.* Here are all the engravings of one of the world's greatest social satirists; includes these great series: *Marriage a la Mode, Harlot's Progress, Industry and Idleness, Four Stages of Cruelty, Rake's Progress, Beer Street, Gin Lane*, others. *Pub. at $5.00.* *Only* **1.98**

5901. ALL THE SEXES: A Study of Masculinity & Femininity. By George W. Henry, M.D. The result of over 30 years' psychiatric and clinical research, based on the study of more than 8,000 men and 1,000 women, this book concentrates on problems of psychosexual adjustment as a major factor in nearly all human relations. It presents case histories, an analysis of contributing factors to sexual variance and a summary of the author's studies in sexual psychopathology. *Pub. at $7.50.* *Only* **2.98**

6617. Four Thousand Years of Beautiful Women: THE CHANGING FACE OF BEAUTY. By Madge Garland. A magnificent picture book presenting the most dazzling beauties of the past 4,000 years. A fascinating record—*over 400 illustrations*—of the ever-changing fashions and forms of feminine beauty from the Minoans to Marilyn Monroe: the classic beauty of Greek goddesses, the luxuriant nudity of Venice in its golden age, the fresh look of today. A gallery of forms divine, draped, bustled, exposed and emancipated. 8½" x 11". *Pub. at $10.00. Only* **2.98**

7014. Dylan Thomas: UNDER MILK WOOD. A moving, hilarious account of a spring day in a small Welsh coast town—the masterpiece Thomas completed just before his death. Softbound. **1.00**

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

semi-annual warehouse clearance SALE

FROM THE WAREHOUSE OF A MILLION BOOK BARGAINS

P-461. Chinese Ink Drawings: GALLOPING HORSES. A wonderful pair of black-and-white brush drawings by *Hsu Pei-hung* with accompanying Chinese calligraphy in red and black. This spirited pair of horses will make marvelous decorations for any wall in your home. 28" high x 17" wide.
Pub. at $10.00. *The pair, only* **1.98**

7261. VESALIUS: The Anatomy Illustrations. Ed. by J. B. Saunders & Charles B. O'Malley. A beautiful modern edition of one of the most remarkable works in the whole history of science, art and printing. Included are 96 full-page facsimiles of Vesalius' powerful and dramatic woodcuts of the human figure and organs, with annotations, a discussion of the plates and a biographical sketch of the great 16th century physician-artist. "A great classic, a scholarly work and a beautiful one."—*N.Y. Times.*
Pub. at $10.00. *Only* **5.95**

6772. GIOVANNI BATTISTA PIRANESI. By A. Hyatt Mayor. In his Views of Rome, Piranesi created the most dramatic portrait ever made of any city. But until now we have not had a real portrait of their creator, that quarrelsome, passionate genius. The author has written the most comprehensive study of all the varied facts of Piranesi's extraordinary life and career and has here used 135 reproductions on 129 plates to portray the artist and his work.
Pub at $12.00. *Only* **4.98**

P-456. Chinese Paintings on Silk: TWO LANDSCAPES WITH PAVILIONS. By Wang-Houie. Two exquisitely composed landscapes of the Ming period, depicting from an aerial view filigreed pagodas and pavilions, doll-like ladies and men, mountains, trees, rocks, a lake and boatmen. The noted artist delicately brushed in cerulean blues, emerald greens, rose, faded umber, sand, tan, brown and black. These rare and beautiful paintings have been silk screened onto textured white silk, retaining every nuance of the color and brushwork of the originals. They will blend very well with contemporary decor. 25¾" high x 17" wide. *Pub. at $20.00.* *The pair, only* **5.95**

The "LISTEN AND LEARN LANGUAGE COURSES"

Learn to speak a foreign language by the modern up-to-date *Direct Method* made possible by the miracle of Long Playing records. Comparable record sets cost three to four times the price—we bring these courses in French, Spanish, German and Italian to you at the *unbelievably low price of $4.95 each.* Each course consists of three High Fidelity, unbreakable Vinyl, long playing 10" records, plus a simplified language manual that corresponds with the recorded lessons. Indispensable for students and travelers. 33⅓ r.p.m. Order now. *Each* **4.95**

6815. French **6816. Spanish** **6817. German** **6818. Italian**

7157. FRENCH ART OF THE 18th CENTURY. By the Editors of *Connaissance des Arts.* A handsome 10" x 12½" volume, with over 600 illustrations. *50 in color,* covering every facet of 18th century French art, when innumerable forms came into being that are now indispensable to the everyday scene. Sections on Paintings, Furniture, Ceramics, Gold and Silverware, Gilt, Bronze, Wood Paneling, Carpets, Tapestries and Textiles, Sculpture, Interior Decoration. The magnificent color and black and white reproductions make this a truly fine art book.
Pub. at $17.50. *Only* **5.95**

6624. PICTURE. By the American Society of Magazine Photographers. For the first time, the official book of the world's greatest photographers. 36 masters of the camera select their finest picture stories, write their own commentaries. In *nearly 200 full-page photos,* the exciting reflection of man's emotions and experiences. 8¼" x 11". Hardbound.
Pub. at $4.95. *Only* **1.00**

6263. CHINESE ART: An Introductory Handbook to Painting, Sculpture, Ceramics, Textiles, Bronzes and Minor Arts. By Roger Fry, Laurence Binyon, et al. "Six of the best known experts present a concise and lucid survey. The magnificent illustrations with which this book is plentifully supplied will prove a revelation."—*The Observer.* 6th printing, 23 plates in full color, 64 in monochrome.
Pub. at $7.50. *Only* **2.98**

6618. HEAR THE TRAIN BLOW. By Lucius Beebe and Charles Clegg. A magnificent pictorial epic of America in the Railroad Age; the story of the railroads as they have played their part in the history, economy, geography and folklore of America. *370 photographs, old prints and drawings.* A magnificent gift. 8½" x 11¼". 415 pp.
Orig. pub. at $12.75. *Reprint edition, only* **5.95**

7229. MONT ATHOS: Holy Mountain. Photos & text by Jacques Lacarriere. Here, in French text and 80 pictures handsomely reproduced in gravure, is an introduction to the fascinating autonomous state of Greek Orthodox monks that, since its founding in the 10th centrury, has admitted no female, human or animal, has always enjoyed virtual independence, and has become an unparalleled repository for Byzantine manuscripts and works of art. Map & factual addenda. Softbound. 8½" x 11". *Pub. at $8.00.* *Only* **2.98**

A Picture Book to be Read!

7307. THE MARCH OF ARCHEOLOGY. By C. W. Ceram, author of *Gods, Graves and Scholars.* All the magic and splendor of ancient civilizations is disclosed before your very eyes in this fantastically beautiful book! The first pictorial history of the most fascinating of all the sciences, this magnificent book brilliantly blends text and illustrations—as only C. W. Ceram could do it—so that every page gleams with the lore of the past. 326 illustrations, many in full color and many reproduced for the first time; 80,000 words of fascinating text—a thrilling narrative, beautifully told and gorgeously illustrated.
To be pub. at $15.00. Special prepub. price **12.95**

7056. THESAURUS OF BOOK DIGESTS. Edited by Hiram Haydn and Edmund Fuller. 2000 digests of the world's permanent writings from the ancient classics to current literature. Each country or period or subject edited under the direction of a specialist—a wealth of information and material.
Pub. at $5.00. *Only* **2.49**

6320. THE LONDON ANTHOLOGY. Edited by Hugh and Pauline Massingham. The most delightfully comprehensive picture of London's past and present ever compiled! Nearly 700 authors from Pepys to Shaw provide a running commentary on such diverse aspects of London life as Actors and Actresses, Crime, East End, Eccentrics, Food and Drink, Horrors, Manners, Parties, Prisons, Suburbs, Sundays, Traffic, much more! A huge, colorful book; *over 100 illustrations. Pub. at $5.00.* *Only* **2.98**

7298. PICTORIAL HISTORY OF AMERICAN PRESIDENTS. By John and Alice Durant. An informal history of every administration and the significant and interesting events of each, from Washington to Eisenhower, highlighting the personality, habits, character and family of each president. 566 prints, paintings, cartoons and photos, many never before published, and entertaining, informative text. 8½" x 11". *Pub. at $10.00.* *Only* **4.98**

6826. A DICTIONARY OF PLATITUDES. By Gustave Flaubert. More intriguing than *The Devil's Dictionary* by Ambrose Bierce, this collection of cliches and banal definitions is a devastating expose of human foibles, prejudice and ignorance. Handsomely designed and illustrated. *Pub. at $4.50.* *Only* **1.98**

6549. An Unhurried View of EROTICA. By Ralph Ginzburg. Intro. by Theodor Reik. Preface by George Jean Nathan. Probably the most forthright and lucidly written work on the subject, discussing the 2,000 hard core titles of classical English erotica which repose in Rare Book Rooms and on Restricted Shelves of the world's great libraries. Here are a synopsis and passages from *Fanny Hill,* selections from the unexpurgated *Lady Chatterley's Lover,* descriptions of the world's great erotica collections, and much more of interest to bibliographic scholars, rare book collectors and sexual folklorists. Fine binding, boxed. 7" x 10¼".
To be pub. at $6.50. *Pre-pub. price* **4.95**

7244. LIVING THEATRE: Great Plays of the American and European Stage. Edited by Alice V. Griffin. Foreword by Helen Hayes. Great stage hits from ancient to modern times in up-to-date acting versions, discussions of the basic techniques and types of drama they represent, and a view of modern American drama against its classical heritage. Plays by Aeschylus, Marlowe, Moliere, Chekhov, Giraudoux, etc. 510 pp. *Pub. at $6.00.* *Only* **3.98**

5900. LIFE UNDER THE MICROSCOPE: A Fascinating Excursion Into a Strange Lilliputian World. By O. Jirovec, B. Boucek & J. Fiala. A wide selection from all the diverse material of the world of the microscope—beautiful crystals of inorganic matter, the most minute living organisms, the tiny beginnings of the human embryo—a fascinating and infinitely varied realm that will delight and entrance the beholder. Over 600 superb photos, reproduced in gravure by expert European craftsmen; seven color plates printed from fine-screen halftone blocks. 8½" x 12".
Special **9.95**

7247. Dante's DIVINE COMEDY—with the Doré Illustrations. Translated into English Blank Verse by Lawrence Grant White. A beautiful gift edition of one of the immortal cornerstones of world literature. The clear, accurate, highly readable, modern text is magnificently complemented by 69 superb Gustave Doré engravings. 8¼" x 10½".
Pub. at $6.50. *Only* **3.98**

MAIL THIS COUPON TODAY!

GUARANTEE: MONEY BACK IN 10 DAYS IF NOT COMPLETELY SATISFIED

marboro Dept. S-236, 131 Varick St., New York 13, N. Y.

Please send me, postage prepaid, the bargains circled below. If my order totals $10 or more, you will enclose—absolutely free—a copy of John Gunther's DAYS TO REMEMBER.

☐ Enclosed find $_____ ☐ Send C.O.D.* Minimum purchase $3.00.

4492 4914 4930 5724 5900 5901 6238 6263 6309 6320 6341 6344 6549 6617
6618 6619 6620 6621 6624 6772 6815 6816 6817 6818 6826 6905 6907 7014
7055 7056 7157 7175 7178 7190 7229 7231 7244 7245 7247 7261 7298 7299
7300 7307 P456 P461 P462 P463 P464

Name_____

Address_____

City_____ Zone_____ State_____

☐ Check here if you receive our monthly bargain circular

New York City residents add 3% sales tax. *A few cents extra for C.O.D. Add 25c per title for deliveries outside U.S.A. and possessions.

WHEN IN NEW YORK CITY, VISIT A MARBORO BOOK SHOP
47 West 42nd Street • 8 East 59th Street • 144 West 57th Street
56 West 8th Street • 390 Fulton Street (Brooklyn)

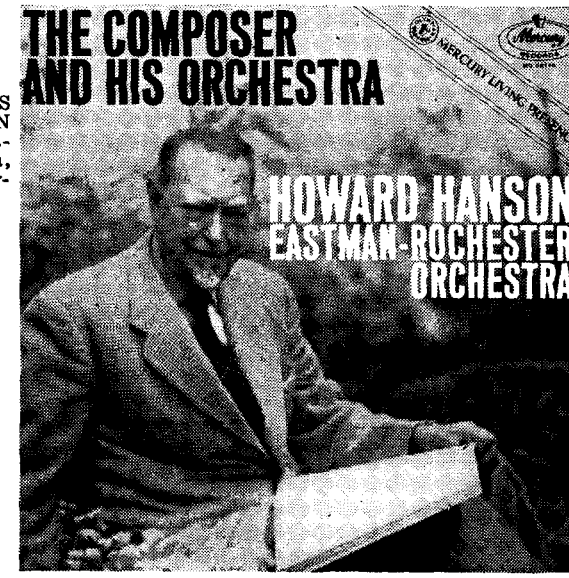
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DELIBES Coppélia (complete recording). Deluxe, 2-record album. Minneapolis Orchestra, Dorati conducting. OL-2-105

MENDELSSOHN "A Midsummer Night's Dream," Incidental Music; Symphony No. 5 ("REFORMATION"). Detroit Symphony, Paray conducting. MG50174

WINDS IN HI-FI.
GRAINGER Lincolnshire Posy; ROGERS Three Japanese Dances; MILHAUD Suite Française; STRAUSS Serenade in E-flat Major. Eastman Wind Ensemble, Fennell conducting. MG50173

THE COMPOSER AND HIS ORCHESTRA. HANSON Merry Mount Suite. Eastman-Rochester Orchestra, Hanson conductor and narrator. MG50175



"One of the very few American composers who really understand the art of symphonic writing"...

...is what Winthrop Sargeant of THE NEW YORKER has written about HOWARD HANSON. Alfred Frankenstein (HIGH FIDELITY) has said he is "One of the truly great conductors of the present day." In THE COMPOSER AND HIS ORCHESTRA, HOWARD HANSON, using his MERRY MOUNT SUITE as a subject, brilliantly and articulately demonstrates how a composer goes about writing music, how his musical ideas take shape, and the way of most effectively expressing these ideas with the varied instrumental "colors" of a modern symphony orchestra.

"I doubt that anyone records anyone else as well as MERCURY records Hanson"

...John M. Conly has stated in THE ATLANTIC. Mercury prides itself on making records for the perfectionist, for the perceptive listener who "can hear the difference," and who appreciates the craftsmanship necessary to make recordings with the perfect instrumental balance, uniform perspective and fidelity to the music desired by the composer and performing artist.

It is not surprising then that Mr. Frankenstein comments further: "Thanks to (Hanson) and to one of the world's ablest technical staffs, Mercury is producing the most consistently distinguished series of modern American discs in existence."

Living Presence stereo records—a new listening adventure

Mercury has brought the same high degree of engineering skill and attention to musical values to the several years of research needed to develop the new LIVING PRESENCE STEREO records. Ask your record dealer about these exciting releases today.

CHERUBINI Medea (complete recording). Maria Meneghini Callas, Chorus and Orchestra of Teatro alla Scala, Serafin conducting. SR-3-9000

RAVEL Bolero; Ma Mère l'Oye. CHABRIER Bourrée Fantasque. Detroit Symphony, Paray conducting. SR90005

BARTÓK Violin Concerto. Yehudi Menuhin, soloist; Minneapolis Orchestra, Dorati conducting. SR90003

GERSHWIN Concerto in F; Rhapsody in Blue. Eastman-Rochester Orchestra, Hanson conducting. SR90002

PROKOFIEV "Love for Three Oranges" Suite; Scythian Suite. London Symphony, Dorati conducting. SR90006

Mercury® RECORDS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR/
RECORDINGS
SECTION

SEPTEMBER 27, 1958

CONTENTS

As the Spirit Moves Mahalia
By Ralph Ellison 41

Earmarks
By Frederic Ramsey, Jr. 44

Stereo via FM
By Norman Eisenberg 45

Stereo Ltd.
By Thomas Heinitz 46

Audio USA 47

The Tenor of the Past
By Winifred Cecil 48

Recordings in Review
By Irving Kolodin 52

The Amen Corner
By Wilder Hobson 58

AS THE SPIRIT MOVES MAHALIA

By RALPH ELLISON

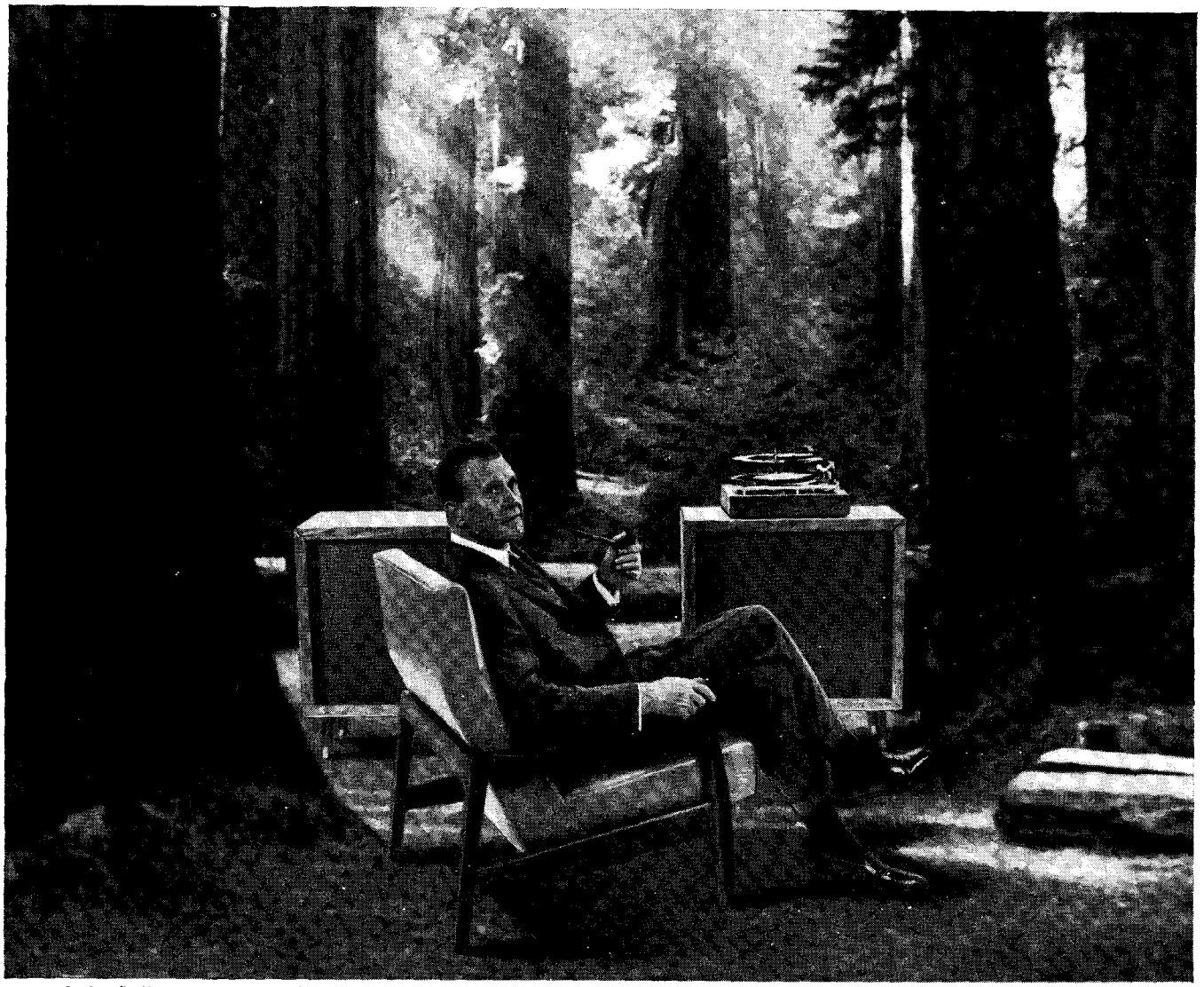
THERE ARE certain women singers who possess, beyond all the boundaries of our admiration for their art, an uncanny power to evoke our love. We warm with pleasure at mere mention of their names; their simplest songs sing in our hearts like the remembered voices of old dear friends, and when we are lost within the listening anonymity of darkened concert halls, they seem to seek us out unerringly. Standing regal within the bright isolation of the stage, their subtlest effects seem meant for us and us alone; privately, as across the intimate space of our own living rooms. And when we encounter the simple dignity of their immediate presence, we suddenly ponder the mystery of human greatness.

Perhaps this power springs from their dedication, their having subjected themselves successfully to the demanding discipline necessary to the mastery of their chosen art. Or, perhaps, it is a quality with which they are born as some are born with bright orange hair. Perhaps, though we think not, it is acquired, a technique of "presence." But whatever its source, it touches us as a rich abundance of human warmth and sympathy. Indeed, we feel that if the idea of aristocracy is more than mere class conceit, then these surely are our natural queens. For they enchant the eye as they caress the ear, and in their presence we sense the full, moony glory of womanhood in all its mystery—maid, matron, and matriarch. They are the sincere ones whose humanity dominates the artifices of the art with which they stir us, and when they sing we have some notion of our better selves.

Lotte Lehmann is one of these; and Marian Anderson. Both Madame Ernestine Schumann-Heink and Kathleen Ferrier possessed it. Nor is it limited to these mistresses of high art: Pastoria Pavon, "La Nina de Los Peines," the great flamenco singer is another and so is Mahalia Jackson, the subject of this piece, who reminds us that while not all great singers possess this quality, those who do, no matter how obscure their origin, are soon claimed by the world as its own.

MAHALIA Jackson, a large, handsome brown-skinned woman in her middle forties, who began singing in her father's church at the age of five, is a Negro of the *American* Negroes, and is, as the Spanish say, a woman of much quality. Her early experience was typical of Negro women of a certain class in the South. Born in New Orleans, she left school in

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Ralph Bellamy, starring in "Sunrise At Campobello", listens to stereo on his Collaro changer and Goodmans Triaxonal Speaker System.

Collaro—your silent partner for Stereo

Silence is the requirement — and *silent* performance is what you get when you select the new Collaro stereo changer for your stereo system. Collaro engineers have designed *the* high fidelity changer precision-engineered to meet stereo's rigid quality demands. Collaro's *silent* operation assures flawless reproduction of the exciting new stereo records every time. Here is why Collaro is your best buy.

Five-terminal plug-in head: Exclusive with Collaro. Provides two completely independent circuits thus guaranteeing the ultimate in noise-reduction circuitry.

Transcription-type tone arm: Another Collaro exclusive. As records pile up on a changer, tracking pressure tends to increase. Result may be damage to records or sensitive stereo cartridge. This can't happen with Collaro's counter-balanced arm, which varies less than 1 gram in pressure between the top and bottom of a stack of records. The arm accepts any standard stereo or monaural cartridge.

Velocity trip mechanism: Unique design of this sensitive mechanism insures that the Collaro changer will trip at extraordinarily light tracking pressures — a requirement of many stereo cartridges.

New Collaro changers include *all* of the best features which have made Collaro the largest manufacturer of record changers in the world — as well as important new features vital for superb stereo as well as monaural performance. There are three Collaro changers priced from $38.50 to $49.50. The changer illustrated here is the new Continental, Model TSC-840.

For full information on the new Collaro stereo changers, write to Dept. SR-9, Rockbar Corp., Mamaroneck, N. Y.

ROCKBAR Corporation

American sales representative for Collaro Ltd. and other fine companies. RC-7

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the eighth grade and went to work as a nursemaid. Later she worked in the cotton fields of Louisiana and as a domestic. Her main social life was centered in the Baptist church. She grew up with the sound of jazz in her ears, and, being an admirer of Bessie Smith, was aware of the prizes and acclaim awaiting any mistress of the blues, but in her religious views the blues and jazz are profane forms and a temptation to be resisted. She also knew something of the painful experiences which go into the forging of a true singer of the blues.

In 1927, following the classical pattern of Negro migration, Mahalia went to Chicago, where she worked as a laundress and studied beauty culture. Here, too, her social and artistic life was in the Negro community, centered in the Greater Salem Baptist Church. Here she became a member of the choir and a soloist with a quintet which toured the churches affiliated with the National Baptist Convention. Up until the Forties, she operated within a world of music which was confined, for the most part, to Negro communities, and it was by her ability to move such audiences as are found here that her reputation grew. It was also such audiences which, by purchasing over two million copies of her famous "Move On Up a Little Higher," brought her to national attention.

WHEN listening to such recordings as Columbia's "Sweet Little Jesus Boy" (CL 702), "Bless This House" (CL 899), Grand Award's "Mahalia Jackson" (GA 33-32A), or Apollo's "In the Upper Room" (LP 474), it is impossible to escape the fact that Mahalia Jackson is possessed of a profound religious conviction. Nor can we escape the awareness that no singer living has a greater ability to move us—regardless of our own religious attitudes—with the projected emotion of a song. Perhaps with the interpretive artist the distinction so often made between popular and serious art is not so great as it seems. Perhaps what counts is the personal quality of the individual artist, the depth of his experience and his sense of life. Certainly Miss Jackson possesses a quality of dignity and the ability to project a sincerity of purpose which is characteristic of only the greatest of interpretive artists.

Nor should it be assumed that her singing is simply the expression of the Negro's "natural" ability as is held by the stereotype (would that it were only true!). For although its techniques are not taught formally, Miss Jackson is the master of an art of singing which is as complex and of an even older origin than that of jazz.

It is an art which was acquired during those years when she sang in the comparative obscurity of the Negro community, and which, with the inevitable dilutions, comes into our national song style usually through, the singers of jazz and the blues. It is an art which depends upon the employment of the full expressive resources of the human voice—from the rough growls employed by blues singers, the intermediate sounds, half-cry, half-recitative, which are common to Eastern music; the shouts and hollers of American Negro folk cries; the rough-edged tones and broad vibratos, the high, shrill, and grating tones which rasp one's ears like the agonized flourishes of flamenco, to me gut tones, which remind us of where the jazz trombone found its human source. It is an art which employs a broad rhythmic freedom and accents the lyric line to reinforce the emotional impact. It utilizes half-tones, glissandi, blue notes, humming and moaning. Or again, it calls upon the most lyrical, floating tones of which the voice is capable. Its diction ranges from the most precise to the near liquidation of word-meaning in the sound; a pronunciation which is almost of the academy one instant, and of the broadest cotton-field dialect the next. And it is most eclectic in its use of other musical idiom; indeed it borrows any effect which will aid in the arousing and control of emotion. Especially is it free in its use of the effects of jazz; its tempos (with the characteristic economy of Negro expression it shares a common rhythmic and harmonic base with jazz), are taken along with its intonations, and, in ensemble singing, its orchestral voicing. In Mahalia's own "Move On Up a Little Higher" there is a riff straight out of early Ellington. Most of all it is an art which swings and in the South there are many crudely trained groups who use it naturally for the expression of religious feeling who could teach the jazz modernist quite a bit about polyrhythmics and poly-tonality.

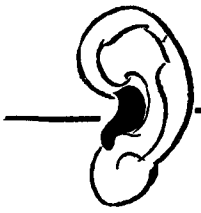
Since the forties this type of vocal music, known loosely as "Gospel singing," has become a big business, both within the Negro community and without. Negro producers have found it highly profitable to hold contests in which groups of gospel singers are pitted against one another, and the radio stations which cater to the Negro market give many hours of their air time to this music. Today there are groups who follow regular circuits just as the old Negro jazzmen, blues singers, and vaudeville acts followed the old T.O.B.A. circuit through the Negro communities of the nation. Some form the troupes of travelling evangelists and move about the country with their organs, tambourines, bones, and drums. Some are led by ex-jazzmen who have put on the cloth, either sincerely, or in response to the steady employment and growing market. So popular has the music become that there is a growing tendency to exploit its generic relationship to jazz and so-called Rock-and-Roll.

Indeed, many who come upon it outside the context of the Negro community tend to think of it as just another form of jazz, and the same confusion is carried over to the art of Mahalia Jackson. There is a widely held belief that she is really a blues singer who refuses, out of religious superstitions perhaps, to sing the

(*Continued on page* 69)

"Little Nikita Khrushchev! How did he wangle an invitation?"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



EARMARKS

With Heart (etc.) on Sleeve

SOME late LP's received by this column seem to epitomize a trend that may have gotten under way in the dim, early days of the industry when it was discovered that a pretty face on a sleeve played a part in disposing of the merchandise. Those were indeed dim, early days, for the sleeve now wears the whole anatomy, while its contents moulder within.

This suggests that concerns once dedicated to the business of recording, mastering, stamping, and distributing music as records might just as well get rid of some elaborate overhead, junk their equipment, and devote themselves to art for art's sake. The encumbrance of supplying records along with the art seems too commercial for words. The advantage to the consumer would be considerable—he would no longer have to pay $4.98 for a girl in a leotard or less, and, if he happened to lust for music, he could get it for less than $4.98.

As long as this shotgun mesalliance continues, however, this columnist, who has no desire to be stigmatized as a dissenter, will go along with the trend, with only one disclaimer. Since the cover's the thing, the cover will be reviewed.

"Armenian Wedding" (Audio Fidelity AFLP 1865, $5.95) is reproduced in four-color halftone engraving printed by letterpress from an original photograph credited to Bob Witt. The study reveals a dark-haired, curly-tressed young lady, presumably of Armenian descent, in a pose perhaps intended to convey bridal innocence. She is dressed in a richly trimmed and brocaded uplift, an arm bangle of silver, and carries two leather pouches containing a string of false pearls, and a string of red and black beads. Her red gauze half-chemise hangs below the navel, and is dotted with round, bronzed spangles of varying diameter.

At her side, a man wearing black boots, baggy, turquoise trousers, and a magenta bolero jacket half-open to a hairy chest is snapping the fingers of his raised right hand, while the crook of his left elbow presses a drum against his thigh. Both are standing on an expensive-looking oriental rug, and through some oversight, the man who supplied it is not mentioned. Although an effort has been made to liven the expressions of the models posed for this tableau of jollity as it is believed to prevail at Armenian affairs, the members of this wedding seem to be doing nothing more than awaiting arrival of the next flash bulb.

"Speak Low" (Westminster WP 6073, $3.98) displays a carefully posed studio portrait of Miss Jayne Mansfield, attributed to Colorpix. Colorpix, a deft artist who works with muted tones of light and shade, has sought to dramatize those qualities inherent in Miss Mansfield's personality. Her head is thrown back, her penciled brows are raised, and her lipstick-ruddied lips part dramatically to reveal a top row of white, even teeth. Beneath her left brow, the eye is half-closed to an impish squint, further accentuated lower on the face by the classic challenge of the mouth agape. A certain informal quality of the pose is heightened by a draping of plum-purple cloth that is flimsily and wholly décolleté, thus accounting for any cover-space that might otherwise have been left. Both works are heartily recommended to any one who can't afford a copy of "Esquire" or "Pin-Up." Incidentally, Miss M. has nothing to do with the contents of the record.

TRAVELERS returning from abroad this fall are sure to be confronted by a number of packages which proclaim their ability to whisk them right back where they came from—i.e., the LP's titled "European Excursion" (Urania UR 9005, $3.98), "Europe Fantastique" (Period SPL 1913, $4.98), "Sidewalks of Rome" (Liberty LRP 3066, $3.98), "A Touch of Tyrol," "A Touch of Berlin" (Epic UN 3450, 3451, $3.98), "Springtime in the Tyrols" (Vanguard VRS 7037, $3.95), "Dreams of Paris" (Urania UR 3001, $3.98), "Souvenir of Austria" (Angel 65036, $3.98), "The Grenadier Guards" (London LL-1623, $3.98), and *"Tarde de Toros,* Music from the Bullring" (Montilla FM 98, $3.98). That there exist even more in the same vein is an indication that somebody is certain the returning tourist will bring back at least $3.98, and provides us with reassurance of some sort of upswing.

"Miss M. has nothing to do with the contents of the record."

We threw them all up in the air and they came down in three orderly piles. The first was of orchestras that sounded as if they could have been recorded anywhere, but more likely in New York, sawing their way competently through arrangements of tunes that bore export-import labels. Alfven's "Swedish Rhapsody" turned up on both the "Excursion" and "Fantastique" records; others in this pile were "Sidewalks of Rome," "Dreams of Paris," and "A Touch of Berlin."

THE second pile revealed authentic and creditably brassy band music from their countries of origin, namely England ("Grenadiers") and Spain (*"Tarde de Toros"*).

Somehow, Austria and the Tyrols separated out from the rest, and the third pile stood out like a guidepost to a place we'd consider re-visiting, if musical samplings were Lorelei.

Both the Angel "Souvenir of Austria" and the Epic "Touch of Tyrol" presented music with a sort of over-the-alps-and-in-and-out-of-the-*Bierstube* sound, and no damage to any one is likely to result from this. Vienna, Salzburg, Tyrol, Vorarlberg, Carinthia, Styria, and Burgenland are represented on the Angel offering by what one might expect—yodelers, thumping, whacking Ländler and Polka bands, or *Bauernkapellen,* zithers that twang out descriptive, sentimental ditties like *"Abend am Traunsee"*—and a number of orchestras, including an unidentified symphony orchestra, that have their whirl with a waltz or two. There is a *Singkreis,* a quartet of singers, and here and there a winey solo provided by singers like Erich Kunz, baritone, who does a correctly schmalzy job with *"Wien, du Stadt meiner Träume."*

With one exception, covers to all the above were outdoor photographs of people, tourists, and tourists' landscapes. "Dreams of Paris" got the girl, and she isn't bad, really—just an inoffensive little thing in black velvet, supplied to the makers of Urania Records at Belleville, New Jersey, by Sportsman Men's Toiletries. Ah, those rascals from Belleville.

—FREDERIC RAMSEY, JR.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

STEREO VIA FM

By NORMAN EISENBERG

THOUGH the late Major Edwin Armstrong, devisor of many electronic marvels including FM, is no longer with us, his ideas continue to stimulate the minds of other engineers and improve the quality of sound reproduction in the home. The latest to come into use derives from his demonstration that two completely independent audio signals could be sent out on the same FM carrier frequency. Result? The reproduction of true stereo broadcast sound in the home, with both channels profiting from the known FM advantages (by contrast with earlier systems in which one channel was conveyed by an AM frequency).

Through an ingenious technique called the Crosby system (after its inventor Murray G. Crosby) the same program can be heard on any monaural FM set, or by the use of a converter to feed the second amplifier and speaker of a stereo system, with the advantages of *two* sound sources. This "multiplexing" procedure can be utilized through a $49.95 unit produced by Madison Fielding (MX 100) to be shown at the forthcoming audio show in New York. Other manufacturers—such as Fisher, Harmon-Kardon, McIntosh and Sherwood—are expected to produce their own versions in the near future. Closed circuit demonstrations are planned to cover the periods when no actual broadcasts are available.

It is expected that by the time of the audio show stereo multiplex will be broadcast—at least on the trial basis (8 to 9 each evening) for which New York's WBAI has received FCC permission. This permission, granted for a three month period, will be subject to renewal, at which time the FCC is likely to be presented with an alternate proposed system for FM multiplexing. This alternate system, which would attempt to broadcast stereo for home reception as well as "subscription multiplex" at the same time, is said to lack the full frequency range of the Crosby method. In any case, the new adapter will, with the addition of a small filter, be able to receive that too.

The significance of the successful application of stereo on FM can hardly be overstated. It is a major step toward achievement of the "clear channel" projected by the early radio pioneers between the broadcaster and the listener, and utilizing that channel for distributing high quality program material. In the Crosby system we have two channels which, from the consumer's viewpoint, are quite clear, highly efficient and—as stereo prices go—relatively inexpensive.

Furthermore, the addition of a second channel where only one existed before introduces a totally new aspect to stereo: the communication not only of the improved sound from disc and tape, but also an upgrading of pickups from Carnegie Hall, the Metropolitan Opera, and other places which feed the radios of the land with live music. Such a live performance would represent something of an ultimate in remote listening by the largest possible audience. Adding that second channel will, in effect, reduce the distance between home and performers by a striking measure.

It affords another incentive, also, for the transition to a second amplifier and speaker arrangement for those who may have been wavering in the balance. That is to say, the possessor of a large collection of excellent monaural recordings may not feel inclined to invest in stereo equipment if its principal benefit is to be derived from additional heavy investment in new records duplicating the repertory he already possesses. If, however, he can enjoy a source of *new* musical pleasure from the equipment while gradually adding stereo discs as they supplement the material he already owns, the returns are substantially increased. Another point not to be under-estimated is this: the converter (plus second amplifier and speaker) will enable him to audition the new stereo discs as they are broadcast, and permit him to decide for himself which among them suit his particular taste and needs.

Stereo broadcasting of itself is not a new idea. The AM-FM "simulcast" in which AM carries one channel and FM the other has been utilized by New York's WQXR and is practised in many areas. Some enterprising TV programs (such as Channel 13's "This Is Jazz" series) have projected it in terms of the FM sound channel and a simultaneous AM radio pickup. There is, however, a real limitation in this procedure. Transmissions by AM are subject to static and are restricted in frequency response as well as dynamics. Correct stereo demands that both channels arrive "in phase," else they may buck each other, with a deteriorating effect on the total sound. Because of the separate locations of AM and FM transmitters used by any given station, the likelihood is quite slim of such signals reaching listeners scattered over a wide area "in phase." Finally, the AM-FM arrangement is basically incompatible with the needs of monaural receivers. Hence the listener using either an FM or AM set hears a "one-sided" performance; and attempts to doctor the sound by intermixing the two channels may result in programs that are fully satisfactory neither as stereo nor monaural. There has been talk of utilizing two separate FM sources for the stereo transmission, but the disadvantages are too great to overcome the attractions of the Crosby system with its modestly priced converter.

In it virtually all major obstacles are overcome. Both channels are sent out on FM, from the same transmitter. Each channel, consequently, benefits from the wide range, noise free FM signal, and both arrive "in phase" to the listener no matter what his relationship to the radio station. For the "unconverted" listener, the result is the good FM he has been hearing previously; for the man equipped with converter, second amplifier and auxiliary speaker, the result is the better stereo FM, with the spatial relations and elements of perspective unique to the new medium.

MULTIPLEXING itself is not new; the technique (using a system other than Crosby's) has been used to pipe "background music" into stores and restaurants on a subscription basis. What is unique in the Crosby system is that it permits compatible stereo and monaural broadcasts to be made simultaneously—and also permits reception of these broadcasts with a type of converter that can be built and made available to consumers at relatively low cost. This converter, incidentally, can also receive the subscription multiplex signal, although to do so for commercial purposes would seem to suggest something of a legal problem. What this fact will do to subscription multiplex, and what the purveyors of this service will do in turn, is anybody's guess.

For those who remember their basic algebra, this is how the Crosby system works. In the broadcast studio, the two portions of a stereo signal (live or recorded) are fed to two electrical matrixes ("mixers"). In one matrix the two signals are added to create an (A + B) signal. In the other, B is subtracted from A to set

(*Continued on page* 68)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

STEREO LTD.

LONDON.

THE 1958 Radio Show, which has just ended after ten crowded days at Earl's Court Exhibition Hall, was both unusual and astonishing in that it marked a change of emphasis compared with past years. During the last decade television has asserted its ascendancy in no uncertain terms, but this year—for all the crowds of teenagers milling round the BBC and ITV "Celebrity Stands," waving autograph books at their favorite Rock 'n' Roll idols—the real interest of press and public has been centered on sound rather than vision, thanks largely to the launching of stereo "on a wide front." Indeed, though not previously renowned for taking an interest in the finer aspects of sound reproduction, the organizers of the Radio Show have clearly been casting longing glances in the direction of the Audio Fair and, after deciding that Hi-Fi is now Big Business, they offered uncommonly advantageous terms to audio equipment manufacturers wishing to exhibit their products.

The response was fairly encouraging—though some of the older-established specialists such as Leak, QUAD, Wharfedale and Tannoy stayed away—and in the special Audio Hall, set apart from the hurly-burly of the main exhibition, a wide variety of Hi-Fi demonstrations could be visited in some fifty, moderately soundproofed listening rooms. With the simultaneous release of the first Decca and EMI stereo discs, twin speakers were in evidence everywhere and, if you were sufficiently persistent, you could even listen to an occasional snatch of music amid all the well-tried sound effects, from ping-pong to racing cars, railway engines and jet planes!

Nor was stereo confined to the Hi-Fi sector; manufacturers of commercial radiograms seemed eager to show us that the painful lesson of eight years ago (when many of them completely ignored the existence of LP discs) had been taken to heart, and we saw wide radiograms with speakers placed three to four feet apart within the same cabinet, others where the speakers could be drawn out on either side of the cabinet on sliding panels, and still more where a normal, compact console was supplemented by a companion unit. However much the Hi-Fi conscious may abhor the typical mass-produced instrument designed mainly as a piece of drawing-room furniture, the fact remains that the sound they yield from stereo represents a marked improvement over that of comparable monaural models.

On the other hand, the new Decca (London-Scott) FFSS pick-up emerged as easily the outstanding stereo pick-up to be seen and heard at Earl's Court. At the moment, pick-ups are clearly the main problem in relation to stereo and I was disappointed to find the same three or four cartridges used over and over again in demonstration after demonstration and, while crystal units like the Ronette and the Acos may be regarded as quite effective when used in comparatively modest instruments (where their high output is vitally necessary), only the Decca pick-up is of a quality to satisfy the exacting demands of most Hi-Fi addicts. This really is a first-class piece of design and, moreover, of great flexibility since, in addition to the normal pair of 45/45 coils, it contains a third coil which enables it to be used for monaural, single-channel performance. This pick-up does produce outstanding results but, being a delicate piece of precision machinery, it needs to be handled with the utmost care, and this fact, taken in conjunction with its overlong "tail" (which could lead to difficulties when we intend to use existing cabinets), may make some prospective stereophiles fight shy of it.

TO DO so may be unavoidable in some cases, especially where other family members have access to the equipment, but it will be a pity nevertheless as the Decca's performance does place it in a class apart from all the others and its price (about $44 without sales tax) is by no means excessive for an instrument of its class. Full-scale production should be under way during October but I was fortunate to obtain one of a small batch made in time for the Radio Show just as the first Decca and EMI stereo releases were beginning to arrive—without it I should have had to rely on one of the inexpensive crystal cartridges and would have been quite unable to appreciate the finer points of the new recordings.

In listening to these discs—involving five labels: Capitol, Columbia, Decca, HMV and RCA—one could not help but think back to the beginnings of LP in 1950 and marvel at the contrast: how variable were those early LPs, some superb and others execrable, and how uniformly admirable are these stereo discs (provided we draw a discreet veil over Pye's premature and ill-prepared venture of a few months ago). The only issues which, to me, appeared a little below the amazingly high general level were the two RCA discs—the Tchaikovsky Violin Concerto (Heifetz/Reiner) and "Pictures at an Exhibition" (Reiner). Even these proved superb examples of stereophony, but are marred by a certain coarseness of texture in tuttis.

Among Decca's all-orchestral list Beethoven's Fifth and the Egmont Overture (Ansermet) and a collection entitled "Hi-Fi Overtures" stand out especially; Solti's performance of "La Boutique Fantasque" does not quite reach the relative supremacy of the monaural version, while in a Tchaikovsky collection the guns and bells of "1812" prove, as always, too much of a good thing.

EMI's contribution to our first stereo festival is more varied on the whole than Decca's and thus more interesting as music and as stereo. It features a Philharmonia/Cantelli performance of Beethoven's Seventh which, inexplicably, has not so far appeared in monaural form; it is most beautifully played but the reading is just a shade too smooth for my liking. Here HMV's recording is good, if a trifle subdued; for more up-to-date examples of this company's stereo skill we must turn to Beecham's gorgeous account of "Scheherazade," to Silvestri's wayward but fascinating account of Tchaikovsky's Fourth and to the Sargent-directed "Mikado," all of which are magnificently recorded in every way.

Columbia's showpiece is undoubtedly Carl Orff's "Die Kluge" which, whatever you may think of the work's merits, provides us with the most vivid possible pointer towards the exciting experiences that await us from stereo recordings of operas and plays. Klemperer's recording of the Pastoral Symphony has gained immeasurably from stereo (though it cannot prevent the Scherzo from continuing to sound impossibly slow), while his 10-inch coupling of "Eine kleine Nachtmusik" and Handel's A minor Concerto Grosso aptly illustrates the fruitful application of stereo to a smallish string group (*when* will we be able to listen to a stereo string quartet?!). But both Klemperer and Cantelli, with their stereo discs, raise a point which does not yet appear to have been given enough thought: the question of the seating of the orchestra. These conductors favor the

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"old-fashioned" and, in my view, preferable arrangement of placing first and second violins on opposite sides of the platform whereas most conductors nowadays like to place all the violins on the left. To avoid confusing listeners anxious to achieve the best stereo balance, it should be possible with a minimum of trouble and expense to show a seating plan on the sleeve of any orchestral disc; we would then know at once whether any given sound is coming from the correct or incorrect position.

Another Columbia disc demonstrates stereo as applied to music of drawing-room proportions, and the extraordinary "presence" of Oistrakh and Yampolski in this collection of far-from-conventional encores (with composers ranging from Debussy and Falla to Ysaye and Zarzycki) should be an object lesson to those erroneously believing stereo to be of value only where the components of a performance are distributed over a wide angle.

But the "wide screen" has its moment in two Capitol stereo releases, both of them superbly recorded: Leinsdorf's Wagner Concert (including an unusual "symphonic synthesis" of Act 3 of "Die Walküre") and "Starlight Chorale" with the Roger Wagner Chorale and the Hollywood Bowl Orchestra.

Stereo, to say the very least, has proved immensely stimulating from the very start by raising all kinds of new artistic problems and by undermining, in a flash, the long-established basis of "one-eared" domestic musical reproduction. As with all things new, we have to come to terms with it before reaping its full benefits, but there can be no doubt that those interested in recorded sound are likely to encounter "never a dull moment" during the next year or two. —THOMAS HEINITZ.

AUDIO U.S.A.

EVENTS to date in 1958 leave little doubt of the emphasis to be expected in this fall's Audio Shows, beginning with the mammoth one in New York's Trade Show Building (September 30th-October 4th), and extending, ripplewise, to a dozen other cities across the country in the weeks to come. (See box on this page.) It is, of course, stereo, which will be considerably less "mystereo" to many, when the period of exhibition and demonstration is concluded.

Many of the names are the same, but a whole new arsenal of components has been developed—stereo cartridges, tape heads, amplifiers, tuners, the multiplex system described on page 45, and, of course, speaker systems to make the whole thing sound. If the trends of the past are continued, it is likely that several elements may be evaluated in one combined demonstration: Brand A's cartridge, Brand B's pre-amp and amplifier, Brand C's speakers, and, of course, records from several sources. Often enough you can tell much about the performance possibilities of one element by noting the others with which it is combined: speaker people who want to impress you with "gimmick" records are less likely to have a real musical "feel" for their product than those who chose a more honest, unsensational approach.

Indeed, the day of the "shock treatment" may be on the way out, for show-going has become a more sophisticated affair than it used to be, and fewer people are interested in the sound of trains rumbling through their living rooms than in the days when stereo from tape was a hobbyist's happy hunting ground. If they are to qualify as the prime source of home diversion that they can be, stereo discs must make their pitch—and the word cuts two ways—absolutely on the basis of *musical performance*, and not synthetic bedlam. The following tabulation is a guide to the New York High Fidelity Music Show, many of whose exhibitors will also participate in the follow up events elsewhere.

HI FI THIS FALL

Sept. 30-Oct. 4—New York; Trade Show Bldg.

Oct. 10-12—Philadelphia, Pa.; Benjamin Franklin Hotel.

Oct. 10-12—Cincinnati, Ohio; Sheraton-Gibson.

Oct. 17-19—Boston, Mass.; Hotel Touraine.

Oct. 17-19—Detroit, Mich.; Statler Hotel.

Oct. 17-19—St. Louis, Mo.; Ambassador Kingsway Hotel.

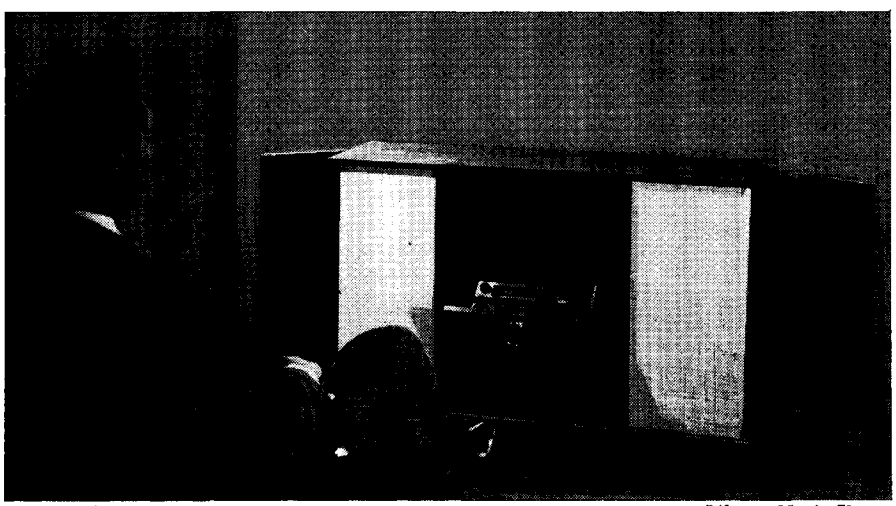
Oct. 24-26—Milwaukee, Wis.; Wisconsin Hotel.

Oct. 24-26—Kansas City, Mo.; Bellerive Hotel.

Oct. 29-Nov. 1—Montreal, Canada; Windsor Hotel.

Oct. 31-Nov. 2—Indianapolis, Ind.; Hotel Antlers.

Nov. 7-9—Omaha Neb.; Paxton.



—Liberty Music Shops.

Stereo in console: A Scott Custom stereo model 860, with open end grilles for distribution of sound. The doors act as reflectors.

KEY: Number at end of entry identifies room in which exhibit is located.

ACOUSTIC RESEARCH, INC. Acoustic suspension loudspeaker system, in AR-1 and AR-2 models. 542, 544.

ACRO PRODUCTS COMPANY. Stereo and monophonic amplifier kits; high fidelity transformers. 324.

ALTEC LANSING CORPORATION. Stereo preamplifier, 60-watt stereo power amplifier, stereo control adapter, tuners, compact loudspeaker system. 602, 623.

AMPEX AUDIO, INC. Two- and four-track stereo tape recorders.

AUDIO DEVICES, INC. Recording tapes and discs.

ARTIZANS OF NEW ENGLAND. Flexible selections of cabinets for monaural

(*Continued on page* 63)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE TENOR OF THE PAST

By WINIFRED CECIL

IN THIS age of instant communication when New York hears what is going on in San Francisco, Paris or the tip of South Africa while it happens and when radio, TV and recordings—with the aid of the airplane—make every performer almost as immediately available in person, we are inclined to think that we have everything at hand, that our musical cup is filled to the brim, that it may, indeed, be overflowing, and that we are missing nothing. Space and time have been overcome and, to a dismaying degree, abolished. In recordings, at least, the miracle of timelessness has been worked. The earliest recordings we know anything about have been so refurbished—hopped up with a kind of electronic benzedrine—that they sound almost (*almost* is worth stressing) like 1958! Some of Angel's reissues of Muzio, Elizabeth Schumann and Chaliapin are stunning in presence; and Camden's incredible long-playing discs of Rethberg, Ponselle and Pinza, reviving their superb performances of the early thirties, most persuasively deny that time is any factor at all. But this is not an end to the magic.

The impressive legends inspired by famous names and memorable performances, the august reputations of our major opera houses, the thick record catalogues and, above all, the modern publicity machine combine to lead us to the illusory and—let us admit—provincial conclusion that if names are unfamiliar it is because they deserve to be so, some deity having decreed that they are unworthy to enter the temple. The stars who won headlines, those who came forcibly to our attention, as it were, shine on—Caruso, Melba, the de Reszkes. Galli-Curci, Ruffo, Schumann-Heink, Garden, Gigli; make the list as long as you wish—and custom and habit may be depended on to keep the luster bright. But what of those others who, for reasons we are not likely to know, either appeared only briefly on our American stages or did not appear here at all? A sheaf of recent continental reissues has reminded me of this question and has made me realize, with regret, what a wealth of talent we must have missed. It is here that we can be most grateful for the modern miracles. We can recover the past.

—*Culver.*

Aureliano Pertile—"Maestro Toscanini's preferred tenor."

Three comprehensive reissues in Odeon's "Golden Book of Song" series—two of leading French tenors relatively unknown here, and one of the Italian, Aureliano Pertile, who essayed the Metropolitan for a few months in the twenties—provide food for thought. At first, listening to these old recordings seemed like leafing through the plush-covered photograph album my grandmother used to keep in state on her parlor table.

The album with its rusting photographs belonged to the era of leg o' mutton sleeves, bustles, stays, hanging curls, handlebar mustaches and fringed furniture. The faces invariably were blank and impenetrable. Yet, given the chance, grandmother could tell exciting, amusing and sometimes hair-raising tales which proved beyond question that these lives had been full and that a respectable number of the dimming likenesses were masks over truly heroic stuff.

NOW, like the photographs, early recording processes missed niceties of nuance. Dynamic subtleties were largely confined to *loud* or *soft*—stark black or white, with a minimum of intervening grays—but when basic integrity was present, when, in the case of a singer, the voice was outstanding, the technique worthy of respect, and the singer had something individual to say, then the unique thrill of pure song was transmitted to the record and somehow retained even under what we now think of as the considerable limitations of the early recording methods and the handicap of a tinny piano in the background. The current Odeon releases are prime examples.

How many listeners to music have heard of Cesar Vezzani (1888-1951) whose appearances were confined for the most part to the continent and whose recordings of excerpts from "Werther," "La Juive," "L'Africaine," "Carmen," etc. (Odeon, ODX-126), recorded we do not know when, are in some ways models of style, diction and mellow tonal beauty? In using these superlatives, I have to add quickly that although I never had the pleasure of hearing Vezzani—he sang until 1948—I feel reasonably sure that his singing on this recording is the unretouched original which early processing techniques required singers of that period to make once and for all, without benefit of later mechanical "improvement." If this is so, the blurb on the jacket is justified; Vezzani was one of the best.

Another of these notable and challenging releases in the Odeon series (Odeon, ODX-145) is that of Leonce-Antoine Escalaïs (1859-1940) a French dramatic tenor heard in this country only in a single visit to New Orleans in 1909, but famous abroad for the florid grand opera repertoire which was standard in France at the end of the last century: "Samson," "William Tell," "Robert le Diable," and sundry operas by Gounod, Massenet and Meyerbeer which have since fallen by the wayside. This is an incredible disc. Although the arias were recorded in 1905 and were, therefore, less than complete realizations of the singer's actual accomplishment, Escalaïs's tone was obviously big, ringing, true and, if his singing tends to be somewhat overdone for current taste, it nevertheless more than suggests immense vocal resources in bountiful supply.

Even the comparatively pale image provided by this primitive recording creates the strong impression that this man must have been one of the greatest tenors, ranking with any we know of. Had there been no place for him in our limited French repertoire, his passages from "Otello" and "Trovatore" leave no doubt that he would have maintained his prestige even among the great of our operatic "golden age" and, perhaps, added to the general glory.

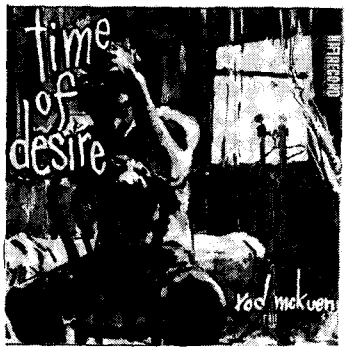
Still another of this Odeon series,

(*Continued on page 71*)

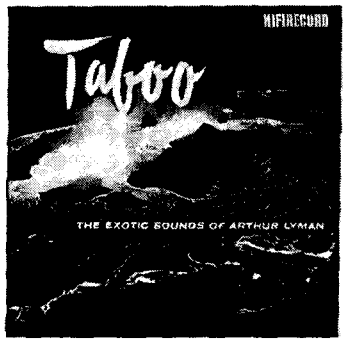
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

R000 BIG DIXIE—Harry Zimmerman's Big band plays the biggest, wildest, Dixie and Blues you've ever heard. Sensational sounding brass!

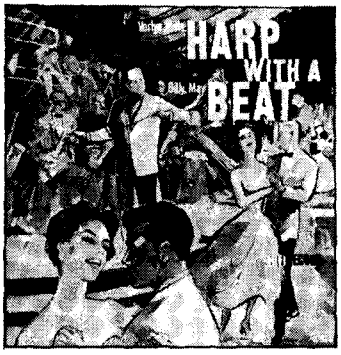
R716 GEORGE WRIGHT GOES SOUTH PACIFIC—A new slant on the score from the famous *Broadway musical. George Wright's 2 million* selling popularity scores another hit on the mighty 5 Manual Wurlitzer Pipe Organ.



R407 TIME OF DESIRE—will be liked by some, misunderstood by others and there is a good chance that it will be banned in some circles.



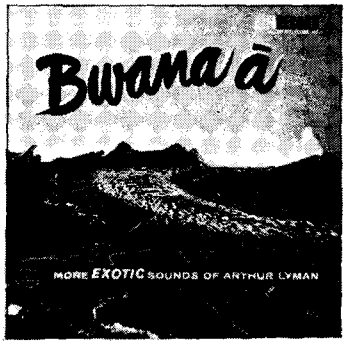
R806 TABOO—The fabulous, exotic sounds of Arthur Lyman's Hawaiian Village Group recorded in Henry J. Kaiser's aluminum dome, Honolulu.



R606 VERLYE MILLS HARP WITH A BILLY MAY BEAT—Big band Billy May pile driver brass with Verlye Mills jazz harp.

R805 JAZZ'N RAZZ MA TAZZ—Red-hot rhythms from the Roaring twenties with George Wright's Varsity 5.

R—FLIGHT TO TOKYO—New, zany Oriental sounds from the mighty Wurlitzer 5 Manual Pipe Organ by the Inimitable George Wright.



R808 BWANA A—Recorded in Henry J. Kaiser's aluminum dome, Honolulu, Arthur Lyman again captures the exotic sounds of his #1 best seller Taboo.

NOW!
THE MOST SENSATIONAL SOUND "ON RECORD"

INCOMPARABLE
HIFI **STEREO** DISCS
HIFI **STEREO** DISCS
HIFI **STEREO** DISCS

True Stereophonic Sound from a Disc!

HIGH FIDELITY RECORDINGS, INC.

Now brings you THE BEST sounding Stereophonic Long Playing Records.

Absolute realism without compromise

Let your ears tell you the difference.

"The sound that named a company"

HIGH FIDELITY RECORDINGS, INC.

7803 Sunset Boulevard, Hollywood 46, California

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PRESENTING

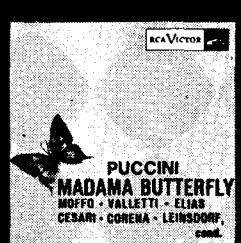
THE BIGGEST HIGH FIDELITY EVENT OF

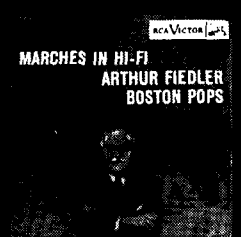
RCA VICTOR'S

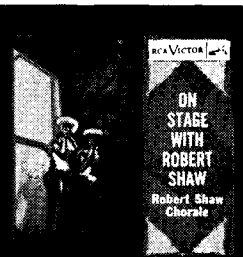
"SOUND SPECTACULARS

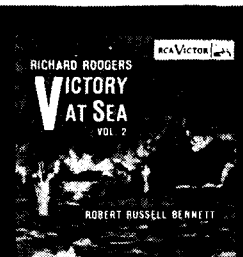
THE WORLD'S GREATEST ARTISTS IN A DAZZLING ARRAY OF BRILLIANT

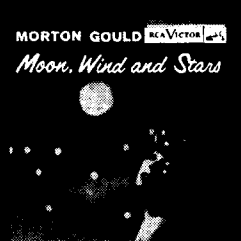
HEAR THEM ON NEW "LIVING STEREO" RECORDS OR ON REGULAR

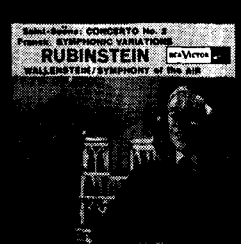












PREVIEW THESE SPARK… CLASSICAL A… Red Seal L.P. HIGH… (below) contains com… selections from eig… these new classica… (Includes Victory at … Fiedler & Boston Pops… Robt. Shaw Chorale… your copy, mail $… p… with 2 star end panels… Kellogg's Variety P… Handi-Paks (or 1 from … with your name and a… to RCA Victor, P. O. Bo… Rockaway, New …

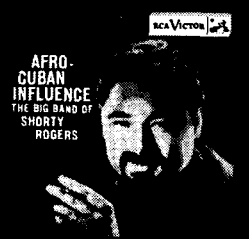
Recorded in New Orthophonic High Fidelity

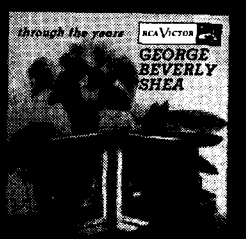
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

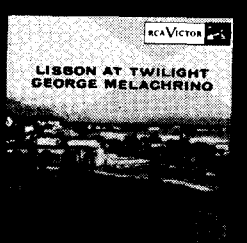
THE YEAR!

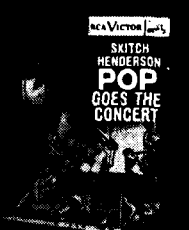
FOR '59

PERFORMANCES!
LONG PLAYS.



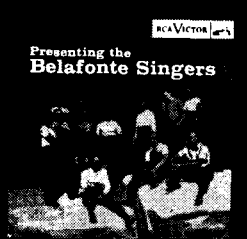


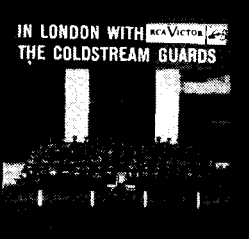


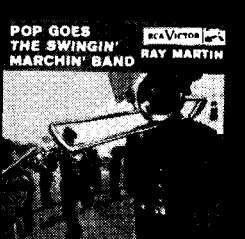


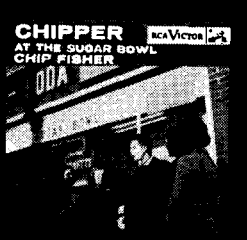
VIEW THESE SPARKLING
POPULAR ALBUMS!

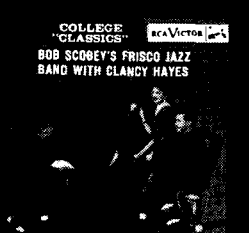
...that L.P. HIGHLIGHTER
...vinyl contains complete
...versions from twelve of
...these new popular albums.
...includes songs by Bela-
...fonte, Gisele MacKenzie,
...Dinah Shore, etc.) For your
...mail $1 in cash with
...coupon from bottle or car-
...ton of delicious Hires, or
...coupon given with glass of
...Hires at soda fountain.
...Address: RCA Victor, P. O.
...Box 430, Rockaway, N. J.

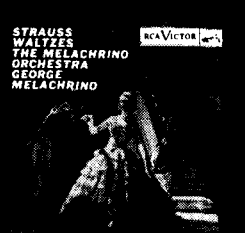


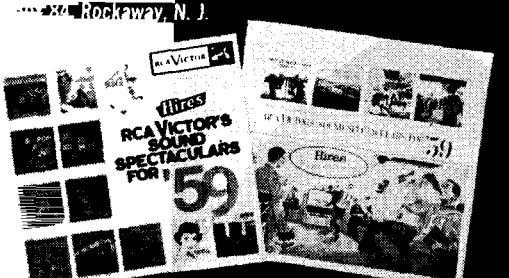


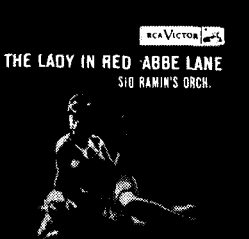


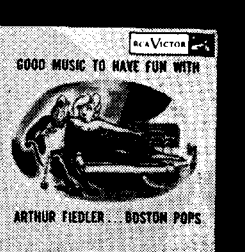








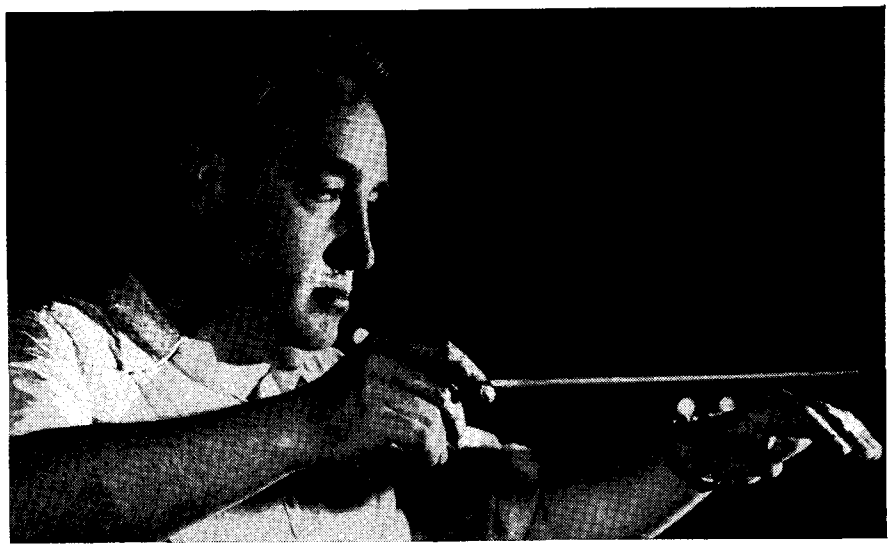




The sound of the future is here ... on RCA VICTOR

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Recordings in Review



Constantin Silvestri: "a sense of sonority related to the specific work in which it is utilized . . ."

Silvestri in Stereo

TCHAIKOVSKY: *Symphony No. 4. Constantin Silvestri conducting the Philharmonia Orchestra.* Angel Stereo 35565, $5.98.

THE EASILY RECOGNIZABLE fact about this performance is that Silvestri, the Rumanian conductor who made a substantial impression in England a year ago, is no respecter of others's opinions where the works he conducts are concerned. Sometimes that opinion (as in the first movement) includes Tchaikovsky's own, as represented by deviation from his stated preferences, but Silvestri cannot be said to be distorting a deathless masterpiece of form in this Symphony No. 4. It is not, and some of his alterations of tempo are not at all illogical.

What is more to the point, however, is the manner in which he persuades the orchestra to convey what he wants it to convey. This is not superficial, flash-in-the-pianissimo kind of facility, but a sense of sonority related to the specific score in which it is utilized, as in the pizzicato movement of this work, and the perilously close to banal finale which follows. But Silvestri shows there are ways of clashing a cymbal or thumping a bass drum which may be exuberant without being exhibitionistic.

Beyond these facts is the clear testimony that Angel's technicians can make as good a stereo record as any, and better than most. The work lends itself particularly well to the technique, especially as it has been treated in its own terms by Silvestri, and that means with a considerable sonorous excitement as well as musical solidity.

Robeson Up to Date

PARRY: *"Jerusalem,"* ROBINSON: *"The House I Live In,"* and *"Water Boy," "Shenandoah," "Deep River," "Danny Boy," "Sometimes I Feel Like a Motherless Child," "Get On Board, Little Children," "Loch Lomond," "Drink to Me Only with Thine Eyes," "Joshua Fit the Battle of Jericho,"* and *"All Through the Night."* Vanguard VRS 9037, $5.95.

NATURE INDULGED in no half measures when Paul Robeson was created, combining bigness of body, bigness of talent and power of communication, with a capacity for errors of judgment on a similar scale. So this record (a real rarity these days, in that it is actually a "record" of something worth keeping), which faithfully reflects the greatness of Robeson's voice and art, also shows him guilty of a Salvation Army treatment of "John Brown's Body" ("Glory, Glory Hallelujah") with fife and drum corps a la "Yellow Rose of Texas" and a version of "Deep River" piped through an echo chamber—something which a singer with Robeson's power requires to the degree that an elephant needs an extra trunk.

But to single out a few such shortcomings in a collection of fourteen songs is to say all there is negative about the effort, which finds Robeson in magnificent voice and with a command of resources that grow, rather than diminish, with the passing of time. Unquestionably Robeson feels very deeply the content of such songs as "Water Boy" and "Sometimes I Feel Like a Motherless Child," but it is the power of persuasion in his phrasing, the lift and excitement of his rhythmic accent, the care and thought in his enunciation of every syllable that make the experience the compelling thing it is. That is to say the conviction may be inborn, but the process by which it becomes art is a product only of long, laborious effort. As a sample of what a singer past sixty can command, vocally and artistically, this is a disc for anyone with an interest in singing to ponder. Harriet Wingreen is a helpful pianist, but some of the choral backgrounds tend to a glee club slickness.

Butterfly's "Suor Angelica"

PUCCINI: *"Suor Angelica." Victoria de los Angeles, Fedora Barbieri, Mina Doro, etc., with the orchestra and chorus of the Rome Opera conducted by Tullio Serafin,* Capitol G 7115, $4.98.

AS RECORD FANCIERS are well aware, not all the listenable operas are those which are also stageworthy. For those who missed "Suor Angelica" when it was circulating in a Cetra version with Rosanna Carteri, the present issue from EMI via Capitol will be a real dispensation, enabling them to enjoy the whole of the "trittico" at their pleasure, or spacing it with a bit of "La Rondine." They are not, certainly, likely to hear the role of Sister Angelica sung better than it is here by los Angeles.

Perhaps it is because this soprano is also a fine Butterfly that one thinks of the characters as sisterly; both end their lives with suicide, and each has a mother's love for a child implicit in the action. But "Suor Angelica" does not only look backward to a kind of musical characterization associated with Butterfly and an earlier work of Puccini's career: it also looks ahead to Liu and "Turandot."

The brightness and supple line of the los Angeles voice have a superb contrast (especially for drama enjoyed by ear alone) in the heavy dark sound of Barbieri. As the Aunt who brings the news of the child's death to Angelica in the convent, she strikes a mood of drama (through the use of her low tones) which has rarely been heard from a mezzo since Ebe Stignani. Finally Serafin's steering of the musical craft is sure handed from beginning to end.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Bows for the Beaux Arts

HAYDN: *Quartets Opus 9 (C major, E flat). Beaux-Arts String Quartet.* Washington WR 450, $5.95. *(G major, D minor). The same.* Washington WR 451, *(B flat, A major). The same.* Washington WR 452, $5.95.

NOT ALL THE SURPRISES are exhausted for the music lover with open ears rather than a closed mind: as, for example, in these virtually unknown quartets played by a group equally unsung. To say that neither need be obscure again is to compliment the players even higher than Haydn, whose association with great "unknown" music is exceeded by few.

Of the eighty-three Haydn quartets, the average listener is well informed if he is acquainted with a dozen: from the evidence of these "beginning" works of the late 1760's (when the composer was in his mid-thirties) there must be not a dozen, but dozens more which are worth his attention. If the Beaux-Arts Quartet fulfills the program promised from it on the record sleeve, the Haydn fancier can look to it for indoctrination.

The special quality which this group (violinists Gerald Tarack and Alan Martin, violist Carl Eberli and 'cellist Joseph Tekula) bring to their work is vitality: vitality of thought and action, which makes any music to which they address themselves in these three records the more absorbing. From time to time the quality gets out of hand, and points are labored, dynamics overstressed and tempi a little mishandled, but the lapses are brief, redeemed by the real qualities of fervor the recording conveys so well.

Barber's "Vanessa" and Menotti's

BARBER: *"Vanessa." Eleanor Steber, Rosalind Elias, Regina Resnik, Nicolai Gedda, Giorgio Tozzi, George Cehanovsky, and Robert Nagy, with Dimitri Mitropoulos conducting the Metropolitan Opera chorus and orchestra.* RCA Victor LM 6138, $14.98.

ON THE THIRD time around—counting several hearings in the opera house and one by radio preparatory to the disc version—there seems little doubt that there are not one but two "Vanessas." One is the (unfortunately) largest part of it, which is dominated by Menotti's libretto and in which, it strikes me, Barber is trying to do the kind of eerie, *mysterioso* thing his friend and text-writer has done so well himself on certain occasions. The other, appearing intermittently in the first three acts, actually comes to being only in the long final scene of Act IV in which Barber is consistently himself, and we are the richer for a strong, sustained, songful stretch of warmly individual music.

Thus it might be said that "Vanessa" has the longest prelude on record (pun or otherwise) through the first four sides, as "overture" to a really expressive and compelling drama not of one act, but of one scene. In this treatment, the last side begins with the orchestra interlude midway in the fourth act, going on to the Doctor's "For every love there is a last farewell" and, of course, the quintet. Those who contended that this finely wrought ensemble does not have a real culmination will discover otherwise from the disc, for its purposefully inconclusive dissolution achieves its real objective through the microphones as it never has (to date) at the Metropolitan. For that matter, the recording throughout flatters the best qualities of the score.

The distinction of musical levels in "Vanessa" is a special case for several reasons: the appalling banality of some situations and scenes (which Menotti might have carried off blandly, but to which Barber succumbs blindly) taxing to the composer's basic sincerity, and the eloquence with which he touches the true individuals of the play—Erika, of course (who is betrayed by the young interloper taking his deceased father's place as Vanessa's long-awaited love), the Doctor, and the Baroness. Vanessa as sung by Eleanor Steber never sounds convincing for the basic reason that Barber's music leaves her shadowy, unreal and—what is perhaps the worst of operatic failings for a soprano—something of a shrew.

AS A performance, the recording shows very much the same values as the live version it reproduces, save that Steber's indistinct English enunciation is the more culpable by comparison with that of Elias, Tozzi, and even Gedda (of Scandinavian birth). In the rare moments when Resnik sings (the visual values attached to her long brooding but inaudible presence on stage are, of course, lost in the recording), she is as artistic as any. The strong shaping hand of Mitropoulos is an ever-present factor, though it is clear that some orchestral climaxes are overwhelming to the singers—perhaps at the composer's insistence that the orchestra be heard.

For such tender expressions as "Must the winter come so soon?", and "Love has a bitter core," as well as the last scene in toto, we shall always be indebted to Barber. But, I suspect, it will be side five which will be played and replayed as Barber's "Vanessa" rather than Menotti's. Side six, incidentally, previews such current and forthcoming RCA Victor operatic releases as "Lucia" with Peters and Peerce, "Gioconda" with Milanov and Warren, "Cavalleria" with Tebaldi and Bjoerling, a dubious service to the purchaser. —IRVING KOLODIN.

Bringing "Vanessa" to birth: At left rear, Giorgio Tozzi and Regina Resnik, conductor Dimitri Mitropoulos and composer Samuel Barber looking at score, and Nicolai Gedda and George Cehanovsky listening to playback. At left front, John Gutman, assistant manager of the Metropolitan, Rosalind Elias, Eleanor Steber (with score), Ignace Strasfogel, who assisted in musical preparation, and George Marek, of RCA.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Adam: "Si j'étais roi," Auber: "Le Domino Noir," Hérold: "Zampa," Nicolai: "Merry Wives," Reznicek: "Donna Diana," Suppé: "Pique Dame." Albert Wolff conducting the Paris Conservatoire Orchestra. London CS 6015, $4.98.	The inexhaustible Wolff (who is approaching his seventy-fifth birthday) gives an absorbing demonstration of stylistic aptitude in these performances, especially in the French school of Adam, Auber and Hérold. In the latter's "Zampa," Wolff makes it perfectly apparent that there are no thoughtless notes, only conductors ignorant of their purpose. The Reznicek, Nicolai and Suppé scores are treated with equal respect, if a little less spiritual affinity. The stereo sound is broad, finely defined and good to hear.
Beethoven: Symphony No. 7 in A, opus 92. Sir Adrian Boult conducting. Vanguard SD 2005, $5.95.	This is a work for which Boult has demonstrated unusual sympathies in the past, with results that top anything in the several other Beethoven symphonies he has recorded for this label. The weight and mass of the orchestral sonorities are well appraised, a suitable sense of spaciousness defined in the introduction and consistently maintained. Withal, it lacks the thrust and authority of Reiner's version for RCA. Vanguard's stereo sound is well up to the standard of any one else's, especially in the projection of detail.
Britten: "Young Person's Guide to the Orchestra," Dohnanyi: "Variations on a Nursery Theme." Felix Slatkin conducting the Concert Arts Orchestra with Victor Aller, piano. Capitol SP 8373, $5.98.	Some good musical intentions are blighted here by a little too much striving for aural effects (the tape equivalent was issued some time ago). The lapses relate to overproduction of brass sound, too much "separation" in the right-left channels. Aller's piano playing is very much to his credit.
Debussy: "Marche Ecossaise," "Berceuse heroique," Sibelius: "Finlandia," "Valse triste," Berlioz: "Roman Carnival," Thomas: "Mignon" overture, Nicolai: "Merry Wives." Eduard van Beinum conducting the Concertgebouw Orchestra of Amsterdam. Epic LC 3477, $3.98.	The two Debussy items, of welcome freshness if minor musical worth, promise a similar serving of novelty unfulfilled by the further contents. Van Beinum makes a remarkable approach to a personal communication in the "Valse triste" (something not easy to do with this much-handled matter) and his Nicolai has vitality, but the interest otherwise is with the excellent orchestra and its own way of playing Berlioz, Thomas, etc. Opulent sound.
Haydn: Concerto in C. Evelyn Rothwell, oboe, with Sir John Barbirolli conducting members of the Hallé Orchestra. Dvorak: Serenade in D. Barbirolli, the Hallé. Mercury MG 50041, $4.98.	By the highest standard associated with either composer, the returns of this disc are modest, for the "Haydn" is of dubious authenticity, the Dvorak from a period before he had found his true identity. However each has a considerable quotient of musical pleasure, for Lady Evelyn's management of her difficult instrument is superb for finesse and taste, the fastidious background provided by her husband and his players characteristic of their workmanship in the fine-grained playing of Dvorak.
Mozart: Concerto in E flat (No. 22, K. 482). Jose Iturbi, piano, and the Paris Conservatoire Orchestra. Angel 35539, $4.98.	By comparative standards, this is better piano playing than Iturbi has offered on records in some time, and his direction of the orchestra is also crisply integrated. But his view of the Mozartian spirit is something more demonstrative, even ostentatious than a cross-section of other opinion would warrant. This shows itself in obtrusive dynamics, languishing tempi and unwanted arpeggiation of chords which are only intermittent, but of cumulative effect. Excellent sound and balance.
Respighi: "Fountains of Rome," "Pines of Rome." Eugene Ormandy conducting the Philadelphia Orchestra. Columbia MS 6001, $5.95.	For all the superior technical resources at his command (and in stereo they are considerable), Ormandy fails to achieve the Toscanini standard in power and poetry, imagery and atmosphere. In the "Fountains" (the greater of the two, and in my view the best of Respighi), Ormandy slights a number of details which, in view of the availability of the Toscanini text, is less oversight than indolence.
Schubert: "Rosamunde" excerpts. Mendelssohn: "Midsummer Night's Dream" excerpts. Pierre Monteux conducting the Vienna Philharmonic Orchestra. RCA Victor LM 2223, $4.98.	The reasoning that prompted this affiliation of conductor, orchestra and music has its stronger appeal in the playing of the Schubert music, especially in the entr'acte and ballet segments which are beautifully molded by Monteux and his responsive strings. However the overture ("Zauberharfe") is taken at a pace to which the players seem unaccustomed and not eager to accommodate themselves. As for the Mendelssohn, the total effort is respectable enough, but not productive of the aura achieved by Toscanini, Reiner, Krauss, or the recent Maag version on London.
Rimsky-Korsakoff: "Scheherezade." Pierre Monteux conducting the London Symphony Orchestra. RCA Victor LM 2208, $4.98.	In a tabulation of "Scheherezade" recordings made three years ago, my expressed preference was for "an up to date version by Monteux." Now that it has come to hand, I find no reason to question its priority among all available efforts (upward of 25). It combines musicality and showmanship in just the proportions introduced by Rimsky into his gaudy but appealing score, with all the emphases worthwhile ones. Hugh Maguire is an able solo violinist, the recording fully attentive to the spirit and resonance of the playing.
Tchaikovsky: "Capriccio Italien," Rimsky-Korsakoff: "Capriccio Espagnol," Borodin: "Polovtsian Dances," Mussorgsky: Prelude to "Khovantchina." George Szell conducting the Cleveland Orchestra. Epic BC 1002, $4.98.	Szell leads his thoroughly disciplined forces through the Tchaikovsky, Rimsky-Korsakoff and Borodin scores in the equivalent of a military close-order drill, but it is only in the Mussorgsky that a sheen of poetry, a throb of intensity is added to the smooth functioning mechanics. This is painted whereas the others tend to be etched. As a sample of Epic's stereo capabilities, the disc is an invitation to expectation of what is to come, as well as richly rewarding of itself.
Tchaikovsky: Concerto in D. Alfredo Campoli, violin, with the London Symphony directed by Ataulfo Argenta. London CS 6011, $4.98. Jascha Heifetz, violin, with the Chicago Symphony directed by Fritz Reiner. RCA Victor LSC 2129, $5.98.	The suave flowing, fluently fingered performance of Campoli is admirable in its own way, but the dynamically incisive expression of Heifetz (his third over a span of two decades) shows both in detail and sum why he is a paragon among instrumentalists. The attractions of his artistry (and the keenly responsive participation of Reiner and the orchestra) make their appeal despite a quality of sound inferior, in richness and depth, to London's. Both stereo versions are well-managed, in terms of the values previously noted.
Wagner: "Tannhäuser" overture, "Lohengrin" prelude to act III, "Ride of the Valkyrie" and "Magic Fire Music" ("Valkyrie"), "Funeral Music" (Goetterdämmerung"), "Dance of the Apprentices" ("Meistersinger"). Erich Leinsdorf conducting. Capitol SP 8411, $5.98.	The sumptuous sound admired in an earlier Wagner record by Leinsdorf and an amalgam of Los Angeles Philharmonic-West Coast studio personnel is enhanced here by the stereo treatment. Leinsdorf tends to let the orchestra ride the music rather than vice versa (as in the "Ride" itself, taken prestissimo), but the ends justify the means. A curious bridge (though probably found in the score itself) joins the "Ride" to the "Magic Fire" music. —Irving Kolodin.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Recordings Reports II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Bach: Toccatas and Fugues in G, D minor and Fantasia and Fugue in G minor. Fernando Germani, organ of St. Laurens Church, Alkmaar, Holland. Capitol G 7111 $4.98.	The superbly clear and airy sound of the seventeenth century instrument in the Grote Kerk at Alkmaar (it was rebuilt early in the eighteenth century by Franz Caspar Schnitger, son of the celebrated Arp) has been put to the service of repertory which richly deserves it. The fugal patterns, especially, profit from its discrimination in detail. The performances are otherwise more methodical than magnetizing, for Germani tends to be industrious rather than inspiring. Good sound.
Bartok: "For Children." Edith Farnadi, piano. Westminster XWN 2226, $9.96. (2 discs).	Whatever the validity of these pieces for educational purposes—and the subject can be argued from either aspect—there is no question of the artistic ends accomplished by Miss Farnadi. She utilizes her considerably sophisticated resources of touch and tone without obscuring the simplicity of Bartok's emotional concept. If the piano is well-reproduced, it was a poor-sounding piano.
Brahms: "Magelone" lieder, opus 33. Dietrich Fischer-Dieskau, baritone, with Jörg Demus, piano. Decca DL 9401, $4.98.	One of the best enterprises in Fischer-Dieskau's recorded list, this undertaking is especially creditable for his ability to vitalize music in which little precept or example exists. It is, nevertheless, first class Brahms, rendered a special case by the need (which the printed presentation fulfills) of knowing something about the Ludwig Tieck romances involved. Demus makes an honorable enterprise of the piano backgrounds, which he plays powerfully and with finesse. First class DG reproduction.
Brahms: Quintets in F (opus 88) and G (opus 111). Budapest Quartet, with Walter Trampler, viola. Columbia ML 5281, $3.98.	Ordinarily the combination of Brahms and the Budapest players carries its own guarantee of quality results, but the frequently lugubrious quality of this music murks the bright expectations. The slow movements, in particular, move leadenly, and the off-center intonation elsewhere (especially from the first violin) tends to irritation rather than pleasure. This, of course, is a statement relative to the exceptionally high standard of these players.
Brahms: Piano pieces opus 118. Capriccio in B minor (opus 76, No. 2), Intermezzo in E flat minor (op. 117, No. 1), B minor Rhapsody, three Intermezzi. Wilhelm Backhaus, piano. London stereo CS 6021, $4.98.	The power of communication Backhaus achieves in certain of these pieces (which he has been playing publicly for sixty years) is of an order seldom heard and the more cherishable therefore. Particularly in such a reflective piece as the E flat minor Intermezzo, or in one where pianistic power is a determining factor such as the B minor Rhapsody, the interaction of interpreter and the material interpreted is nearly total. In others, however, where the requirement is for lightness and fantasy, his output is more than required. Stereo gives a welcome "spread" to the piano sound.
Dvorak: Quartets in E flat (opus 51) and F (opus 96 "American"). Netherlands Quartet. Epic LC 3490, $3.98.	Largely speaking this fine ensemble is new to discs, which is why, perhaps, the annotation is entirely about the familiar music and without reference to the unfamiliar players. Their vigorous style is well suited to the material, even if momentum sometimes overrides the best kind of balance and intonation. There is a shade more finesse in the Budapest version of the same coupling, but nothing decisive. Bright open sound.
Haydn: Sonatas Nos. 35 (C), 44 (G minor), 48 (C), and 49 (E flat). Artur Balsam, piano. Washington WR 430, $5.95.	A beautiful record, whether for the choice of material (of more musical interest than the generality of Haydn sonatas on record), for Balsam's cultivated exposition of it, or for the exemplary reproduction. Of principal interest to me is the finale of No. 48 (dated 1789), which reproduces a number of the ingenuities and excursions to be heard in the last movement of the symphony No. 88 (written two years before). Balsam plays it with a full appreciation of the specific as well as general qualities.
Mozart: Quintets in C minor (K. 406) and G minor (K. 516). Griller Quartet, with William Primrose, viola. Vanguard VRS 1029, $4.98.	The original sound of the C minor (for wind ensemble) is too much in my ear to permit an objective judgment of its string form, though the playing is meticulous. Where the qualities of these English musicians are put to a real test, in the G minor quintet, they respond with a combination of knowledge, emotion and enthusiasm expressed through professional competence of the first order. There have been fine performances of this work on records previously (from the Pro Arte on), but this is a match for any in musicianship and superior to most in sound. The first recorded participation of Primrose in its performance is an event in itself.
Mozart: "O zittre nicht" and "Der Hölle Rache" ("Zauberflöte"), "Batti, batti" and "Vedrai carino" ("Don Giovanni"), "Traurigkeit" and "Martern, aller Arten" ("Entführung"). Strauss: "Grossmächtige Prinzessin" ("Ariadne"). Erika Köth, soprano, with orchestra directed by Wilhelm Schüchter and Otto Matzerath (Strauss). Capitol G 7114, $4.98.	At her best (in the "Ariadne" and "Entführung" excerpts) Miss Köth shows herself to be a better singer and more assured technician than when she was heard at the Hollywood Bowl in her American debut last month. In the more demanding material from "Magic Flute" she is sometimes hard pressed for adequate breath, or the precisely centered pitch. The air of Zerbinetta is sung with fine fluency and a kind of musical control which suggests she has profited from the example of Ivogün. "Traurigkeit" is beautifully sung, the voice being more suitable to it than to the broader dramatic demands of "Martern aller Arten." The orchestral backgrounds and total reproduction are first class.
Scriabin: Preludes (op. 11), Brahms: Waltzes (op. 39). Gina Bachauer, piano. Capitol G 7110, $4.98.	The challenging disparity of repertory finds Bachauer virtuous or vulnerable less in respect to the composer involved than to the amount of sound required, relative to levels compatible with good pianistic sonority. She is generally more effective where the music is reflective, whether in Scriabin or Brahms, for the opposite expression invites a sound not merely tempestous but stormy.
Schubert: Octet. Members of the Berlin Philharmonic Orchestra. Capitol G 7112, $4.98.	For solidity of sound and excellence of ensemble, this version need defer to none (including one on the Decca label by another group of musicians from the same orchestra). Favor will turn on relatively small points: whether one cares for the spreading sound of the French horn (actually German in construction and sound) played by Günter Köpp or the weight of Paul Rainer Zapperitz's double bass versus the equivalents in other recordings. My taste inclines to Viennese warmth (London). The rendering, technically, is excellent.
Schubert: Quintet ("Forellen") in A. Rolf Reinhardt, piano, with members of the Endres Quartet and Georg Hortnagel, bass. VOX ST PL 10890, $5.98.	It is a practical impossibility not to find some enjoyment in almost any performance of the "Forellen," and this yields more than a fair share of Schubertian delight. However the artistic standard for which the players aim (and which they successfully achieve) is hardly so high as to be out of reach of the next stereo effort by Curzon, a Serkin, or a pianist of similar distinction. The stereo arrangement gives fine clarity to the piano, less than desirable weight to double bass.—I. K.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Recordings Reports: Pre-recorded Tapes

WORK, PERFORMER, DATA	REPORT
Antheil: "Ballet Mécanique." Robert Craft conducting the Los Angeles Contemporary Music Ensemble. Omegatape ST-6009. $11.95.	For all the indignation touched off by its noisy advent thirty years ago, this youthful Antheil work has persevered to enjoy the current benefits of stereo. In its present re-tailoring by the composer the instrumentation is somewhat less startling, the musical ideas more sharply focussed. Unhappily, its length still far outruns its content, with a lag in impact toward the end. Craft and the able battery of xylophones, glockenspiel, tympani, percussion and four pianos perform with the requisite energy. Sound, while not outstanding, is clean, well-balanced.
Barber: "Adagio for Strings." Elgar: "Introduction and Allegro for Strings. Charles Munch conducting the Strings of the Boston Symphony. RCA Victor BCS-139. $8.95.	Barber's elegiac melody emerges persuasively in the sweet, full-bodied sound of the Boston strings, with Munch providing well-sustained lyric tension without exaggerated dynamics. The solidly put together Elgar piece has its fugal complexities cleanly set forth, its vigorous folk element warmly expressed. Unfortunately the tape shows the same lack of resonance as the disc (RCA LM 2105), so it may be advisable to boost your bass and treble for greater brilliance.
Bernstein: "Divertissement" ("The House"). Audio Arts Stereotape ST-3. $7.95.	How well this short art-film score fits the subject it is intended to illustrate (the house of designer Charles Eames, who commissioned it) is scarcely relevant here. As a piece in seven sections, performed by cello, flute and harp, with composer Elmer Bernstein at the piano, it is pleasant, unpretentious, and well put together. Some genial part writing shows off the instruments' clean, airy timbres, and the small ensemble performs sensitively. Recording sound is especially live, transparent.
Delibes: Waltz from "Coppelia." Padilla: "Paree," etc. Carmen Dragon conducting the Capitol Symphony Orchestra. Capitol ZF-64. $14.95.	"La Belle France," as this collection is titled, can furnish as diverse a selection of music as of wines, some lighter-bodied varieties of the former being here represented in Dragon's equally diverse but generally agreeable arrangements. "My Heart at Thy Sweet Voice," Debussy's "Première Arabesque," the "Faust" waltz, and folksongs "Alouette" and Frère Jacques" are among the eleven items. Not overlooked either is "La Marseillaise," which stands up doughtily to the test. All are brightly presented on a well-sounding tape.
Kalman: "Gypsy Princess." Hans Hagen conducting the Vienna State Opera Chorus and Orchestra (Volksoper), with soloists Frieda Loor, Karl Terkal. Omegatape ST-3009. $14.95.	The same musical forces utilized in Lehar's "Merry Widow" excerpts (August "Tapes") again perform commendably in these from Emmerich Kalman's less known operetta. The abundantly melodic score has a warm Hungarian flavor but the rather conventional writing is derivative, while a plot that is slight even by operetta standards has contributed to the work's neglect in this country. For all this, the present Vienna recording offers a well-styled sampling of its several tunes, notably a charming love duet. Good sound.
Ketelbey: "In the Mystic Land of Egypt." etc. Armando Aliberti conducting the Vienna State Opera Orchestra. Westminster SWB-7045. $6.95.	Two decades of B-film scores have made this music so familiar as to require no comment. Now it seems about to render equal service to the tape field, with Westminster bringing out its third album devoted to Ketelbey items. In addition to the title work the present collection includes "Bells Across the Meadows" and "With Honor Crowned," none of which is in any way enlivened by Aliberti's stolid treatment. Satisfactory sound but musically rather dreary.
Porter: "I've Got You Under My Skin." Kern: "Why Was I Born," etc. Joel Herron, his Piano and Orchestra. Westminster SWB-7061. $6.95.	Pleasant arrangements and Joel Herron's expressive piano do very nicely by these four evergreen melodies. There are no vocals, but the keyboard carries the lyrical thought persuasively against the sophisticated orchestral backdrop. Kern's "The Last Time I Saw Paris" and Porter's "Begin the Beguine" complete a quartet of selections that are equally well styled for dancing or for listening. Clean recording.
Rimsky-Korsakoff: "Scheherazade." Wilhelm Rorh conducting the Nord Deutsches Symphonie Orchester. Bel Canto. Movements 1 & 2, ST-21. $9.95. Movements 3 & 4, ST-22. $9.95.	Recording sound in this is quite good, and the Nord Deutsches orchestra performs ably enough, but Rorh's sluggish tempi throughout destroy the brilliant effect of this richly colored score. Either his flaccid pace or some curious extra-musical consideration has brought about an unwarranted break midway of the performance, extending to two reels what Vanguard has already recorded on one (VRT 4001) with markedly better results.
Tchaikovsky: Concerto No. 1 in B flat minor. Van Cliburn, piano, with Kiril Kondrashin conducting. RCA Victor Stereo-orthophonic tape. ECS 187, $14.95.	Not to be needlessly repetitive, it may be agreed that the musical values here are as noted when the disc appeared in early summer (RECORDINGS, July 26, 1958). However the tape is virtually free of the tendency noted there toward a "jangly pickup of the piano." This is probably due to the fact there is less inherent distortion on tape than on disc. Of other recent versions, Pennario's for Capitol is best equipped to match Cliburn's *tour de force*, especially for its integration with Leinsdorf's direction.
Weinberger: Polka and Fugue from "Schwanda." Smetana: Polka from "The Bartered Bride." Hermann Scherchen conducting the Vienna State Opera Orchestra. Westminster SWB-7052. $6.95.	For all the Vienna orchestra's well-schooled playing, these spirited excerpts seem to be done with a rather heavy Teutonic hand. Especially is this true of the "Schwanda" fugue, which sounds befogged at times. A rather coarse-grained recording texture must share part of the blame for results that are not up to Scherchen's customary standard.
Willson: Selections from "The Music Man." Fred Waring and the Pennsylvanians. Capitol ZC-55. $11.95.	These eleven highlights from the Broadway musical boast enough earmarks of the Waring style to please admirers of that maestro's creamy arrangements, but they retain little of the gusto and corn-fed charm of Willson's Iowa idyll. Whether the musical's score has furnished eleven numbers sturdy enough to hold up satisfactorily out of context is a question left unresolved by the present treatment, which is also on LP (Capitol T-989). (A more convincing case is made by Capitol's earlier discing with the original cast.) Smooth, live sound.
Willson: Selections from "The Music Man." New World Theatre Orchestra and Hollywood Sound Stage Chorus, with Vocal Solos. Bel Canto STC-37. $7.95.	This less inclusive sampling of five numbers from the same show presents its best tunes in arrangements evocative enough to give even one who has not seen the production an idea of the characters and situations involved. No individual credits are given, but an imaginative approach on several levels has preserved the unforced charm of "Goodnight, My Someone" and "Till There Was You." Chorus and orchestra function well together. Good clean recording. —M. N.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE RECORD HUNTER

"Unique Among the Best Shops of the United States" and famous for "The World's Largest Selection of Recorded Music"

PRESENTS ONE OF THE MOST EXCITING OFFERS EVER MADE IN LP HISTORY

$1.00 DISCOUNT ON 46 COLUMBIA NEW RELEASES

Mail Your Prepaid Orders To: ***Enclose Only 15¢ per record for Handling Cost***

THE RECORD HUNTER, Dept LP, 507 Fifth Avenue, New York 17, New York

$1.00 OFF LIST PRICE on the following NEW COLUMBIA LP's

Columbia Masterworks . . . $3.98 List . . . $1.00 discount

1 **HAYDN:** Sonata No. 3/**MOZART:** Sonata No. 10; Fantasia and Fugue in C Major—Sensitive Performances by the Celebrated Pianist GLENN GOULD.
2 **STOCKHAUSEN:** Zeitmesse for Five Woodwinds/**BOULEZ:** Le Marteau sans maitre—Exciting Record—Soloists with ROBERT CRAFT, Conducter.
3 **MOZART:** Piano Concerti No. 18 and 20—ROBERT CASADESUS, Piano; GEORGE SZELL cond. the Columbia Symphony Orchestra (Nonpareil Renditions).
4 **STRAVINSKY:** *Le Sacre du Printemps*—LEONARD BERNSTEIN cond. THE NEW YORK PHILHARMONIC ORCHESTRA (Probably the Best Recording Ever Made).
5 **AGRUPACION CORAL DE PAMPLONA DE ESPANA**—Luis Morondo Cond.
6 **RESPIGHI:** The Pines of Rome/The Fountains of Rome—EUGENE ORMANDY cond. THE PHILADELPHIA ORCHESTRA (Dynamic, brilliant Performances).
7 **BRAHMS:** String Quintets No. 1 and 2—Budapest String Quartet, with Walter TRAMPLER, Viola (The Ultimate in Chamber Music Playing).
8 **GRIEG:** Piano Concerto in A Minor/**RACHMANINOFF:** Rhapsody on a Theme of Paganini—Philippe Entrement, Outstanding Pianist; ORMANDY cond. THE PHILADELPHIA ORCHESTRA (Magnificent New Record).
9 **BARTOK:** Concerto for Violin—ISAAC STERN with THE NEW YORK PHILHARMONIC under LEONARD BERNSTEIN (Unexcelled in every way).
10 **SCHOENBERG:** Transfigured Night/**VAUGHAN WILLIAMS:** Fantasia on a Theme by Thomas Tallis—Dimitri Mitropoulos cond. the Strings of THE NEW YORK PHILHARMONIC (Mitropoulos at his Best).
11 **GROFE:** Grand Canyon Suite—EUGENE ORMANDY cond. THE PHILADELPHIA ORCHESTRA (Recommended as the Most Exciting Rendition of the Suite).
12 **BRAHMS:** Intermezzi, Op. 117/Variations and Fugue on a Theme of Handel—EUGENE ISTOMIN, World-Famous Pianist (Colorful Execution).
13 **PROKOFIEFF:** Classical Symphony/**WEINBERGER:** Polka and Fugue/**BIZET:** Symphony in C Major—EUGENE ORMANDY cond. THE PHILADELPHIA ORCHESTRA (Stirring Performances).
14 **THE THRILL OF SPORTS**—Exciting, Rousing Sports Events Narrated by Don Murphy, Harry Wismer, Russ Hodges and Chris Schenkel.

COLUMBIA Album Sets—$1.00 per record off list price

15 **E. POWER BIGGS at THE ORGAN** (The Best Performances of the Inimitable BIGGS). (2-12" LPs in DeLuxe Album—List Price $10.00).
16 **MAHLER:** Symphony No. 2—BRUNO WALTER cond. THE NEW YORK PHILHARMONIC (2-12" LPs in Deluxe Set—List Price $7.98).
17 **WEILL:** *The Threepenny Opera (Sung in German;* with LOTTE LENYA) The Definitive Edition (2-12" LPs in DeLuxe Set—List Price $9.98).
18 **PUCCINI:** La Boheme—Antonietta STELLA, Soprano; Gianni POGGI, Tenor; MOLINARI-PRADELLI cond. Chorus & Orchestra of the Teatro di San Carlo di Napoli (2-12" LPs in DeLuxe Set—List Price $7.98).

Popular and Jazz

19 **THE FOUR LADS** with RAY ELLIS & Orch. in Favorite Selections from KISS ME KATE, BABES IN ARMS and ANNIE GET YOUR GUN.
20 **JUDY HOLLIDAY**—TROUBLE IS A MAN.
21 **J. J. JOHNSON** in BEST SELECTIONS.
22 **DUKE ELLINGTON** and His ORCHESTRA Featuring MAHALIA JACKSON.
23 **RAY CONNIFF** and His Orchestra Playing Themes from Tchaikovsky, Rachmaninoff, Gershwin, Ravel, Grofe, Chopin, Schubert.
24 **JERRY VALE** Sings All-time Favorites.
25 **JOHNNY MATHIS** with PERCY FAITH Orch. in Love Walked In, Get Me To The Church in Time, Sweet Lorraine, It's Delovely, Easy to Say, and Many Others.
26 **DAVE BRUBECK QUARTET IN EUROPE.**
27 **JOS CLEBER**—MUSIC OF THE CITY . . . AMSTERDAM.
28 **WALLY STOTT** and His Orchestra with the Sounds of London—MUSIC OF THE CITY . . . LONDON.
29 **POLLY BERGEN**—MY HEART SINGS (I'm in The Mood For Love; Come Rain or Come Shine; The Lady Is A Tramp; I Cried For You; I Want To Be Happy; When I Fall In Love; Sophisticated Lady, and Others).
30 **CARL SMITH** in Let's Live A Little, Night Train To Memphis, Slowly, The Best Years of Your Life, Mr. Moon, Honky-Tonk Man, and others.
31 **VIC DAMONE** with PERCY FAITH Orch. In Closer Than A Kiss, Cuddle Up A Little Closer, Day by Day, As Time Goes By, Prelude to a Kiss, How Deep Is The Ocean, A Toujours, and Others.
32 **FRANKIE LAINE** Sings These Foolish Things, Body and Soul, Torchin', Here Lies Love, It's The Talk of the Town, I Cover The Waterfront, etc.
33 **TONY BENNETT** Sings Long Ago And Far Away, My Foolish Heart, Fools Rush In, Blue Moon, It Could Happen To You, and Others.

Special Columbia Album Sets—$1.00 per record off list price

34 **ERROLL GARNER—PARIS IMPRESSIONS** (Moulin Rouge, I Love Paris, Paris Blues, La Vie En Rose, Last Time I Saw Paris, etc.) (DeLuxe, 2-record set—List Price $7.98).
35 **VICTOR HERBERT ALBUM**—PERCY FAITH Orch. In Spanish Serenade, Dream Girl, A Kiss in the Dark, Habanera, Thine Alone, Sweethearts, Indian Summer, Gypsy Love Song, Kiss Me Again, and Many Others. (DeLuxe 2-record set—List Price $7.98).
36 **ANDRE KOSTELANETZ** and His Orch. PLAYS THE ROMANTIC MUSIC OF TCHAIKOVSKY (DeLuxe 2-record Set—List Price $7.98).
37 **IRVING BERLIN ALBUM** (Blue Skies, There's No Business Like Show Business, They Say It's Wonderful, Always, Cheek to Cheek, Alexander's Ragtime Band, and 45 Other Berlin Favorites) (DeLuxe 2-record Set—List Price $7.98).
38 **NORMAN LUBOFF CHOIR** in SONGS OF THE WORLD (Aupres de ma blonde, Bamboo Flute, Annie Laurie, Greensleeves, Cherry Blossom, Marianna and Many Others) (DeLuxe 2-record Set—List Price $7.98).
39 **SIGMUND ROMBERG ALBUM**—Paul Weston and His Orch. (Serenade; Wanting You, Desert Song, April Snow, Lover, Come Back To Me, Faithfully Yours, and Many Others) (DeLuxe 2-record Set—List Price $7.98).

COLUMBIA'S CELEBRATED "ADVENTURES IN SOUND" SERIES—List Price $4.98

40 **PARIS—1925** . . . ZIZI JEANMARIE, ANDRE POPP and His Orchestra, ROLAND PETIT, LES FRERES JACQUES.
41 **VIVE LE BAL MUSETTE**—Joss Baselli and His Ensemble.
42 **ANDRE POPP** and His Orchestra in Sexy Sax, Tango Militaire, Melodie du Sud, La Bardinette, and Many Other All-time Favorites.
43 **BUON GIORNO NAPOLI**—AURELIO FIERRO (Santa Lucia, Nanassa, Funiculi Funicula, Scapricciatiello, etc.).
44 **GUITARS AT TWILIGHT**—CUCO SANCHEZ sings with guitar and harp accompaniment (Magnificent Selections).
45 **TINKLE, CLANG, RING AND CHIME**—RARE MUSIC BOXES.
46 **AROUND THE WORLD IN A CARILLON**—John Klein Plays the World's Greatest Carillon (Cielito Lindo; Swing Low, Sweet Chariot; Lili Marlene; Hanukkah Song; Au clair de la lune; Dark Eyes; Alouette; Juanita, etc.).

THE RECORD HUNTER Dept. LP
507 Fifth Avenue, New York 17, N. Y.

ENCLOSE ONLY 15c PER RECORD FOR HANDLING COST

Enclosed Check ☐ M.O. ☐ for the encircled numbers below:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
33 34 35 36 37 38 39 40 41 42 43 44 45 46

NAME_____

ADDRESS_____

CITY_____ ZONE_____ STATE_____

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

*audiofacts

Did you know that a tape recordist is "born" every minute?

This year, a tape recorder will be sold—and a new tape recordist will be "born"—every minute! This surprising fact is based on the latest report of the Magnetic Recording Industry Association, which estimates that 600,000 tape recorders will be purchased in 1958—better than one a minute, 24 hours a day, all year long!

The same report indicated that about 500,000 machines were sold last year—and that 2,000,000 tape recorders are in use today. Another industry source places about 1½ million of these in homes, 175,000 in schools, 75,000 in churches and 250,000 in business. This is indeed a phenomenal growth for an industry that was established less than a decade ago.

Before that time, the fascinating world of recorded sound was limited largely to professional audio engineers, for disc recording required both skill and experience. But with a modern tape recorder, *anybody* can now make sound recordings of excellent quality.

If you are one of the 600,000 individuals who will acquire a tape recorder this year, you'll be entering a new world of sound enjoyment. For fine musical recordings that won't wear out, tape your favorite radio or TV programs off-the-air. And if you're a real hi-fi fan, stereo tapes will bring sound alive as never before. The uses of tape recording are virtually limitless—preserving family festivities, providing party fun and entertainment, "canned" bed-time stories for the youngsters, education and self-improvement, tape correspondence with distant friends. The list could go on and on, limited only by your own ingenuity.

If you are wondering what make or model of tape recorder to buy, you'll want to get the new, free, 24-page Tape Recorder Directory. It gives you condensed performance data, features and prices on over 300 makes and models of tape recorders—arranged for easy reference and comparison. The 1958-59 issue will be off the press by the end of September. To get your free copy, write to Audio Devices, Inc., Dept. AS, 444 Madison Avenue, New York 22.

*one of a series

THE AMEN CORNER

Bayreuth in Boothbay

OUR ANNUAL translation from humid New Jersey to the crystal coves of Maine has taken place, and we have seen Sputnik III and, more importantly, Sirius, The Dog Star. The sound of the cornet over salt water is a very stirring sound indeed, especially when accompanied by clarinet, trombone and rhythm, and when we have not been playing ourselves we have had the pleasure of four recorded minstrels who speak to a variety of tastes (I am happy to say I house the whole collection). These gentlemen are Wilbur de Paris, Billy Taylor, Dizzy Gillespie and Bobby Short.

"Wilbur De Paris Plays Cole Porter" (Atlantic 1288) is an offering of some of Porter's magenta melodies in Dixieland versions by the veteran New Orleans trombonist and his excellent small band, including brother Sidney De Paris on the cornet; Doc Cheatham, trumpet; Omer Simeon, clarinet; Sonny White, piano; Lee Blair, banjo; Wilbert Kirk, drums and harmonica; and Hayes Alvis or Bennie Moten, bass. All other things being equal, I think I would prefer to hear the long, luxurious Porter tunes played in throbbing Caribbean style rather than in the Dixieland strain, and I find certain passages on this disc altogether too razamatazz for comfort. On the other hand, this is one of the happiest, most infectious bands we have and they do very delectable things with such airs as "Anything Goes," "Begin the Beguine" and "Wunderbar" (the Kirk harmonica is delightful here). It is also refreshing to hear a band get into a good dancing tempo and stay there. I was reminded somewhat of the dear simple days of the early Twenties at the Egyptian Room of the Hotel Brunswick in Boston where Leo Reisman, having been applauded for a performance of some such charmer as "Where'd You Get Those Eyes?" would immediately repeat the tune, with the same beat. What would our public relations counsels have to tell us about such a practice today?

"The Billy Taylor Touch" (Atlantic 1277) is a program of 1951 and 1958 recordings by one of the most sophisticated jazz pianists we have ever had, a player whose frequent two-hand counter-melodic operations are, it seems to me, among the choicest things in the idiom. I was particularly impressed by Taylor's swift invention

—*Mélançon.*

Wilbur de Paris—"very delectable things."

in Myrow and Gordon's "You Make Me Feel So Young" (a wonderfully pianistic tune, to begin with), and by versions of two of my all-time favorites, "The Very Thought of You" and "Wrap Your Troubles in Dreams." But these eleven numbers are continuously interesting, to say the very least.

"Dizzy at Home and Abroad" (Atlantic 1257) is a collection of domestic and Parisian recordings by the modern trumpet master, Dizzy Gillespie, with small combinations of varying personnel. I gather that Gillespie himself continually yearns for the large-band, powerhouse atmosphere to which he has contributed so much in the past, but I especially welcome him when he plays, as here, with a chosen few. I like this staggering virtuoso's lyric and tender side, his smouldering capacity with the blues, his trumpet voice pliantly integrated with a chamber jazz ensemble. On this new disc there is a lovely tune of his own, dedicated to his wife, "Mrs. Diz," which should come as a great surprise to those who are familiar only with the pyrotechnic Dizzy. There are several urgent blues, wry vocalizing by the leader, and the surrounding bandsmen include such stars

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

as Milt Jackson on the vibraharp and the expatriate tenor saxophonist, Don Byas, who plays with admirable fluency and force. There is also a vocal by Joe Carroll in "Groovin' the Nursery Rhymes" which is a delicious distortion of the themes of infancy.

"Sing Me a Swing Song" (Atlantic 1285) reveals the singing pianist Bobby Short in just about the full range of his dash and wit and ironic sentimentalism. I have found that a great many listeners are allergic to the chic flamboyance, the sheer theatricality, of Short's style, but for me his brio is irresistible. I don't care for light music sung solemnly or bathetically, and Short never tries to give a song more emotion than the verses will bear.

On the other hand, indeed, he is exceedingly skillful at undercutting the vapid versifier. He is an ideal singer of Cole Porter, represented here by "It's Bad for Me," "From Now On" and "Ace in the Hole." Rodgers and Hart's sweetmeat "How Can You Forget?" is beautifully handled, and so is Cy Walter's lovely "Some Fine Day." When it comes to Duke Ellington's "I'm Checkin' Out, Goombye," Short achieves a riding rhythm that is *echt* Ellington. Shut your eyes, so to speak, while Short surges into "I Got What It Takes" and you may easily imagine that a 275 pound female shouter is addressing you. Other numbers include the bongo-rhythmic "Montevideo" and a salute to the tattooed lady "Lydia." Bobby Short has a reputation for keeping people up until three or four in the morning. I have abandoned the custom, in the main, but suspect I shall have to face the music. —WILDER HOBSON.

Pizzicato

By George Abbe

BY THE gray river,
by the grim rock,
a few children hurried,
a woman lay down.

A man left his shadow
at his doorway and came;
the sheep watched a moment,
the bees crowded home.

What colored the cloud-land
with a joy of the mute?
The children grew pensive,
the man ran and stood

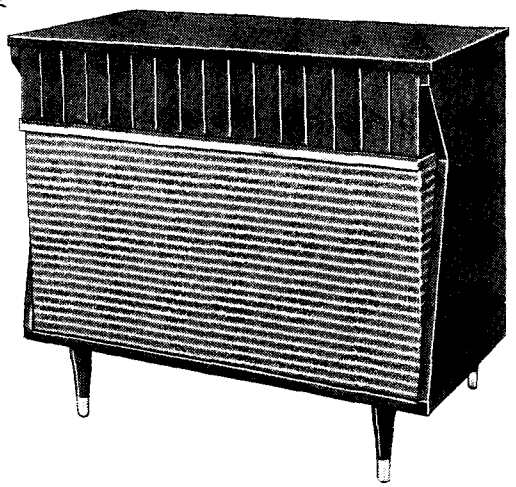
by the woman, and kneeling,
unfastened her clothes;
the bees stilled each other;
the sky became stone.

HEARING IS BELIEVING!

Symphonic

Dimensional STEREO

CONCERT MASTER
A dual channel stereo 4-speed automatic console with 4-speakers, five separate controls, Diamond LP stylus.



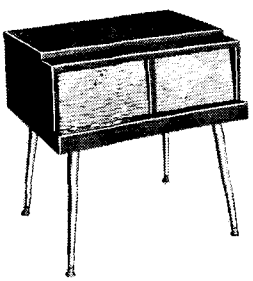
MODEL 15-1260
In genuine hardwoods of Mahogany, Blonde or Ebony .... $279.95.
In Walnut .. $289.95.

You Are There!

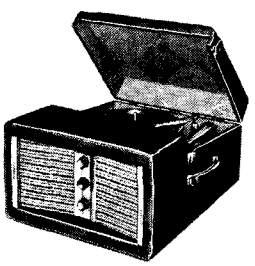
Hear the True-Dimension and Tone Realism of the Live Performance In Your Home

Symphonic true-dimensional stereo offers you a thrilling new adventure in high fidelity realism . . . the ultimate in listening pleasure. For the first time, you'll hear recorded music with all the glorious tone and dimension of the live performance . . . music so realistic that you will actually believe **you are there.** All Symphonic true-dimensional stereo phonographs are compatible . . . they play all your conventional records with an added new dimension, **PLUS** the newest sensation in sound . . . true-dimensional stereo.

Hearing Is Believing!



CHORALE—MODEL 1532
Dual channel 4-speed automatic three speaker table model that converts into a chairside model with optional brass finished legs. In Mahogany, Blonde or Walnut.....$149.95



CONCERTO—MODEL 1526
Dual channel 4-speed automatic portable with two speakers and Diamond LP stylus. Covered with genuine leather in Ginger or Black $149.95

Prices slightly higher South and West.

Symphonic
AMERICA'S LARGEST EXCLUSIVE MANUFACTURER OF PHONOGRAPHS

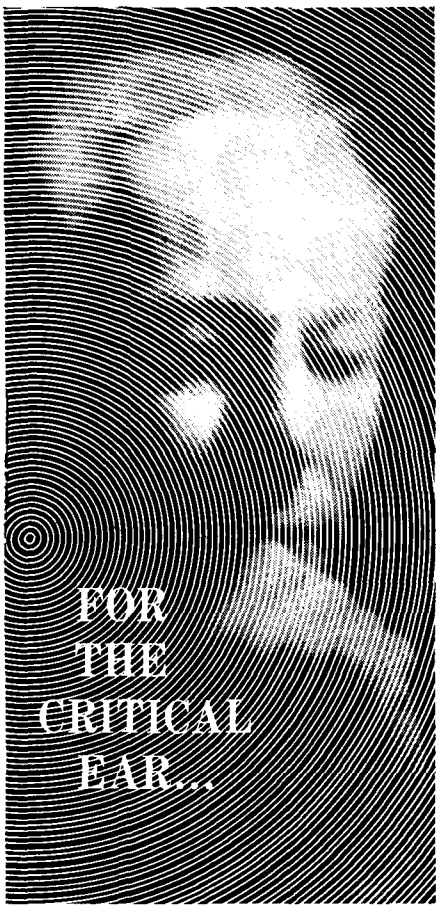
Matching Stereo Speakers available for all Symphonic True-Dimensional Stereo Phonographs

ASK TO HEAR A DEMONSTRATION OF SYMPHONIC TRUE-DIMENSIONAL SOUND AT YOUR DEALER

Write for full color illustrated literature.

SYMPHONIC RADIO & ELECTRONIC CORP. 10 Columbus Circle, Dept. SR9, New York 19, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



introducing the incomparable

SHURE
PROFESSIONAL

Stereo Dynetic

PHONO CARTRIDGE

The Shure Stereo Dynetic Cartridge is designed and made specifically for the listener who appreciates accuracy and honesty of sound. It separates disc stereo sound channels with incisive clarity. It is singularly smooth throughout the normally audible spectrum . . . and is without equal in the re-creation of clean lows, brilliant highs, and true-to-performance mid-range. Completely compatible . . . plays monaural or stereo records. It is manufactured in limited quantities for the music lover—is available through responsible high fidelity consultants and dealers at $45.00, audiophile net, complete with 0.7 mil diamond stereo stylus.

A NOTE TO THE TECHNICALLY INCLINED

Individually tested . . . Frequency response: 20 to 15,000 cps. . . . Output level: 5 mv per channel at 1000 cps. . . . Compliance: 4.0 x 10–6 centimeters per dyne . . . Channel separation: More than 20 db throughout the critical stereo frequency range . . . Recommended Tracking Force: 3 to 6 grams . . . Fits all 4-lead and 3-lead stereo record changers and transcription-type arms . . . 10 second stylus replacement.

Literature available: Department 5-I

SHURE BROTHERS, INC.

222 Hartrey Avenue, Evanston, Illinois

STEREO CHECK LIST

(NOTE: *The following all rate high as performances of the material noted as well as in quality of reproduction. Many other items technically "available" have not yet been auditioned.*)

ORCHESTRAL

BEETHOVEN: Symphony No. 3. *George Szell and the Cleveland Orchestra.* Epic BC 1001, $4.98.
Symphony No. 5. *Ernest Ansermet and the Suisse Romande Orchestra.* London CS 6037, $4.98.
Symphony No. 7. *Sir Adrian Boult conducting.* Vanguard 2005, $5.95.

BORODIN: Prince Igor ("Polovtsian Dances"), etc. *George Szell and the Cleveland Orchestra.* Epic BC 1002, $4.98.

BRUCH: Concerto in G minor. *Ruggiero Ricci, violin, with Pierino Gamba conducting the London Symphony Orchestha* (also Mendelssohn E minor). London CS 6010, $4.98.

DEBUSSY: "La Mer." *Ansermet/Suisse Romande.* London CS 6024, $4.98.

ELGAR: *Introduction and Allegro. Charles Munch and the strings of the Boston Symphony Orchestra.* (With: Tchaikovsky's Serenade in C). RCA Victor LCS 2105, $5.98.

GROFE: Grand Canyon Suite. *Eugene Ormandy and the Philadelphia Orchestra.* Columbia MS 6003, $5.98.

HÉROLD: "Zampa" Overture, etc. *Albert Wolff and Paris Conservatory Orchestra.* London CS 6015, $4.98.

LISZT: Concertos Nos. 1 and 2. *Julius Katchen, piano, with Ataulfo Argenta conducting the London Symphony Orchestra.* London CS 6033, $4.98.

MENDELSSOHN: "Midsummer Night's Dream" music. *Peter Maag, vocalists, and the London Symphony.* London CS 6001, $4.98.

MUSSORGSKY: "Pictures at an Exhibition." *Reiner/Chicago Symphony.* RCA Victor LSC 2202, $5.98.
Prelude to Act I ("Khovantschina"). *Szell/Cleveland Orchestra.* Epic BC 1002, $4.98.

RIMSKY-KORSAKOV: "The Tale of Tsar Sultan" (Suite), "May Night" and Russian Easter" Overtures. *Ansermet/Suisse Romande.* London CS 6012, $4.98.
"Capriccio Espagnol." *Szell/Cleveland Symphony.* Epic BC 1002, $4.98.

SAINT-SAËNS: Symphony No. 3. *Hans Swarowsky, F. Eibner, organ, and orchestra.* Urania 1001, $5.95.

SCHÖNBERG: "Verklaerte Nacht." *D. Mitropoulos and New York Philharmonic Orchestra.* Columbia MS 6007, $5.98.

STRAUSS, J.: Waltzes. *Josef Krips and the Vienna Philharmonic.* London CS 6007, $4.98.

STRAVINSKY: "Apollon Musagète," "Renard." *Ansermet/Suisse Romande.* London CS 6034, $4.98.
"Chant du Rossignol" ("Firebird" suite). *Lorin Maazel and the Berlin Radio Symphony Orchestra.* Decca DL 9978, $4.98.
"Sacre du Printemps." *Leonard Bernstein and the New York Philharmonic Orchestra.* Columbia MS 6010, $4.98.

TCHAIKOVSKY: Symphony No. 4. *Constantin Silvestri and the Philharmonia Orchestra.* Angel 35565, $4.98.
Concerto in D. *Jascha Heifetz, violin, with Reiner/Chicago Symphony.* Victor/LSC 2129, $5.98.

VAUGHAN WILLIAMS: "Fantasia on a Theme by Thomas Tallis." *Mitropoulos/New York Philharmonic.* Columbia MS 6007, $5.98.

VIVALDI: "Four Seasons." *Antonio Janigro, Jan Tomasow, violin, and Solisti di Zagreb.* Bach Guild 5001, $5.95.

WAGNER: "Sound of Wagner." *Erich Leinsdorf and the Concert Arts Orchestra.* Capitol SP 8411, $5.98.

INSTRUMENTAL

BRAHMS: Piano Pieces (See page 55). *Wilhelm Backhaus, piano.* London CS 6021, $4.98.

PISTON: *Quintet* (also REICHA: *Quintet in E flat*, TELEMANN: *Ouverture Suite*). *Boston Woodwind Quintet.* Boston 1005, $4.98.

A sterling demonstration of the values well-planned stereo reproduction can impart to a small ensemble, especially where tonal definition and balance are concerned. The works themselves are all worth hearing, as superbly performed by the following outstanding members of the Boston Symphony Orchestra: Doriot Anthony Dwyer (flute), Ralph Gomberg (oboe), Gino Cioffi (clarinet), James Stagliano (French horn) and Sherman Walt (bassoon).

THUILLE: Sextet in B flat, opus. *Jesús María Sanromá, piano, with the Boston Woodwind Quintet.* Boston 1001, $4.98.

More of the foregoing, with the addition of the piano posing another problem very well solved by the

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

unidentified recording supervisor. The choice of recording space is also very well suited to the problem, the open sound suggesting a small recital hall. As for the music, it is an absorbing instance of stylistic absorption (Brahms) by a composer born in 1861. He has a fluent vein of melody.

POPULAR

COLE, NAT ("KING"): "St. Louis Blues." Songs from the film, plus "Friendless Blues," "Joe Turner's Blues," and "Memphis Blues." Nelson Riddle conducting. Capitol SW 993, $5.98.

COLETTE, BUDDY, AND QUINTET: "Blue Sands" and "It's You," in particularly good sound settings. The companion side offers "Beyond the Reef" and other matter with an Hawaiian air by the Polynesians. Bel Canto SR 1002, $5.98.

FLANAGAN, RALPH: Brilliant big band business in Flanagan arrangements and originals, ranging from his own piping "Hot Toddy" to versions of "My Hero," "Joshua," "Giannina Mia," "Where or When," and as a sample of the gamut, "Some Enchanted Evening" on the penultimate track with "Rag Mop" as climax. Finely "spread" sound, with a lot of imagination in the setting of the band for microphone purposes. RCA Victor LSP 1555, $5.98.

RUSSELL, PEE WEE: "Portrait of Pee Wee" is the title of this disc, which finds the great clarinet man among such kindred spirits as Ruby Braff (trumpet), Bud Freeman (tenor), Vic Dickenson (trombone), and Nat Pierce (piano), at work on "That Old Feeling," "World on a String," and other *chantus firmi.* Counterpoint says it's "compatible." Counterpoint ST 562. $5.98.

SCOBEY, BOB AND HIS FRISCO JAZZ BAND: Typical Scobeyisms, expressed through such well tested materials as "West End Blues" and "Muggles," and a few newer favorites: "Sunday Kind of Love," and "Undecided" among them. Clancy Hayes vocalizes. A good sample of West Coast Bix-ieland. RCA Victor LSP 1567, $5.98.

MISCELLANEOUS

"THE MIKADO." First class version of the G & S classic by an excellent D'Oyly Carte cast under the direction of Isidore Godfrey. The presentation has a degree of breadth and tonal brilliance rarely associated with such repertory in the past. It is an especial aid to understanding of the text which, though not slighted in past D'Oyly Carte recordings, never had such favorable circumstances as these in which to flourish. (London 25000-1, $11.95.)

YOU MUST HEAR IT!

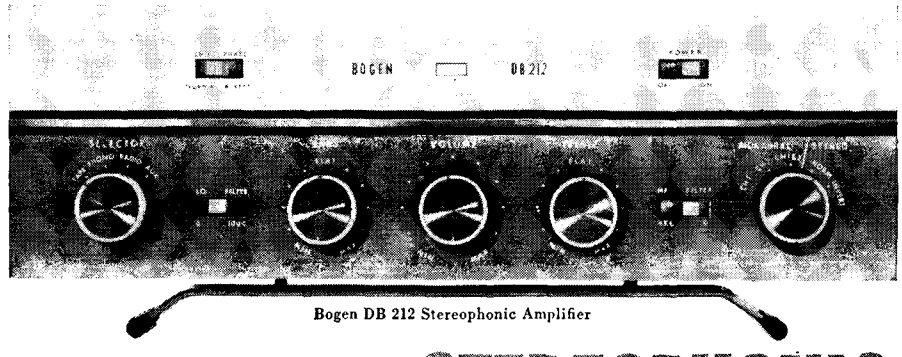
FROM THE MOMENT you hear Bogen high-fidelity stereophonic sound, you will realize the revolutionary effect of this latest development in sound reproduction. Close your eyes and your living room becomes a concert hall filled with the authentic sounds of great music performed by great artists. This is something you must hear to appreciate...the sound of Bogen stereophonic high-fidelity components in your home.

Why Bogen?... Because the full potential of stereophonic sound can *only* be achieved with genuine high-fidelity components. When you start your stereophonic system, you are making an investment in the future which will repay you with long years of musical satisfaction for you and your family.

You can buy Bogen equipment confidently with the knowledge that its high reputation for technical excellence, confirmed by leading testing organizations, is complemented by careful production control and outstanding styling. Stereophonic high-fidelity systems by Bogen cost less than you might believe (new stereo amplifiers start at $115.00), and the results are breathtaking.

YOU MUST HEAR IT SOON! Before another week goes by, stop in to see your dealer for a demonstration of stereophonic high-fidelity by Bogen.

If you now own a Bogen high-fidelity system, you're more than half way there! Stereophonic conversion can be made right now on any Bogen high-fidelity system manufactured since 1940. Not just an added second channel, but completely integrated, balanced stereo. Your Bogen dealer is ready now to help you select the best stereophonic adapter and amplifier to match your present system.



Bogen DB 212 Stereophonic Amplifier

Bogen

...because it sounds better

STEREOPHONIC HIGH-FIDELITY

STEREO EXPLAINED

Mail coupon and 25¢ for the new Stereo High-Fidelity edition of "Understanding High Fidelity." Over 260,000 readers have found the monaural edition to be the most lucid explanation of the *whys* and *hows* of high-fidelity.

David Bogen Company, Paramus, N. J., Dept. D-9

Please send new stereo edition of "Understanding High Fidelity" (for which I enclose 25¢) and a free catalog.
☐ Please send free catalog only.

NAME.....

ADDRESS.....

CITY.....ZONE....STATE.....

David Bogen Co., Paramus, N. J. • A Division of The Siegler Corporation
Manufacturers of High-Fidelity Components, Public Address Equipment and Intercommunication Systems

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

New Jensen Stereo Speakers . . . In tune with Modern Living
Adjustable for best stereo where you listen • New freedom in speaker placement.
Small scaled modern look. Better lows . . . higher fidelity than ever before!
Space speakers . . . suit decor . . . always perfect stereo
Perfect stereo wherever you listen even with adjacent wall layout.
New STEREO DIRECTOR and FLEXAIR woofer solve stereo problem. A pair of SS-100 3-Way Speaker Systems (or a DS-100 Dual 3-Way System in low-boy) . . . perfect solution for fine stereo sound to grace your living space without drastic rearrangements. Small-scaled hi-fashion furniture with magnificent true bass . . . full, smooth complete hi-fi range. SS-100 $179.95 each. DS-100 $369.50. Walnut, Tawny Ash or Mahogany. Write for Bulletin JH-1
Jensen MANUFACTURING COMPANY/6601 S. LARAMIE • CHICAGO 38, ILL. Division of The Muter Company
Jensen's New Flexair Woofer. Brings the air suspension principle to a new peak of performance, extends bass down to 20 cycles with a new low in distortion . . . a new high in low note fidelity.
Stereo Director: How It Works—You don't have to angle speakers, or place them arbitrarily with Jensen's new Stereo Director* that sends the sound to your favorite listening area for best stereo effect.
The Jensen Stereo Director assembly (midrange plus horn tweeter) on shelf inside cabinet . . . easily turned to point where you listen. Flexair* woofer in its own acoustic enclosure reproduces the nondirection lows faultlessly.
Jensen STEREO DIRECTOR
*T.M. Patents applied for.

MUSIC TO STEREO BY

THE general quest of what is called "mood music" has resulted in an outpouring of efforts under titles ranging from "Music to Dream By" to "Music to Keep Awake By" but Morton Gould has marched into a brave new world of his own in a release titled "Batons and Bows." (RCA Victor LS C2217, $5.98). (The latter, lest it be construed that it has to do with conductors taking bows, has to do with violinists wielding bows.)

It looks, feels and smells like any other stereo disc, but what happens when you put it on your player is another thing. For one thing, you are not listening to one orchestra of strings playing Gould's arrangements of Kreisler and Kern melodies, but (in effect) two. Each group has a "channel" of its own (the term being the customary one for what an individual mike hears) played back by an individual speaker. The result, though not so designated on the record sleeve, is something new in mood music—"Music to Stereo By," with the engineers, and Gould himself, as the principal ones bemused.

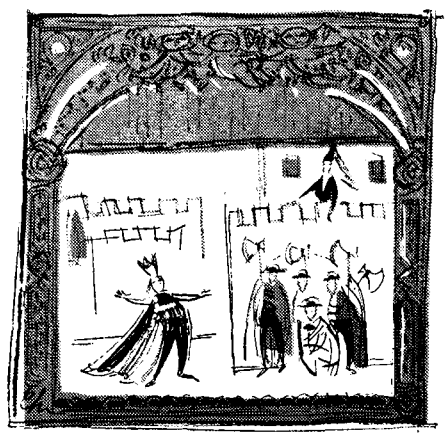
Morton Gould is as clever as an arranger can be, and he has written more than an average amount of listenable music, but it strikes me that his cleverness has led him into dubious territory. What the average listener cares about, in listening to a record, is to hear some sounds with which he has an acquaintance in actuality reproduced as closely to that actuality as science can contrive. "Stereo" adds to this possibility by distributing the reproduced sound over a broader space, getting away from the old hole-in-the-wall sound-source we have lived with so long.

But to take a tune like "The Way You Look Tonight" and have one orchestra playing it high, on one speaker, while another plays in counterpoint, low, on another speaker, is to make a man wish for either four ears, or none. It is not merely a matter of over-complicated arrangement, in which Kern's melodic genius becomes a toy for Gould's garland of counterpoint to hang upon, but of real aural confusion. The point about it all strikes me as this: by adding a second channel (or speaker) we are not adding an ear to the listener's resources: he is still following the same amount of music with the same faculties he possessed before. But when Gould is setting up two separate entities for him to follow, I find the results aurally contrived, confusing, and unnatural, not to say unkind to both Ks.

Of course, he may merely be ahead of his time, moving in a direction which will be followed not only by the arrangers but also by the composers of the future. But let us hope that when they unleash super-resources, they will have something super-special to say—fancying up "Can I Forget You" or "Tambourin Chinois" hardly justifies the need imposed on the listener to face this kind of musical experience. When Gould is content to let his musicians play together (rather than in the phony sounding "canon" he makes out of "Can I Forget You?") the results are decidedly pleasant (often richer than any string recording RCA has offered us previously), but the complications soon set in again.

The unhappy fact we must face is that such aural aggression (more than figuratively a war of nerves) is likely to be a continuing threat from those whose minds are sparked by the new resources. I have no objection to experiment on behalf of results never before possible, but merely because something is *possible* does not argue that it is desirable. Doubtless if "Mule Train" were being recorded these days, the whip crack could come out of one speaker, the voice out of the other: those who liked it in the first place wouldn't care, anyway. But in music which has some intrinsic worth, a respect for the listener's pleasure should be part of the judgment whether a new technique is a contribution to the end objective, or merely a new technique. Good as Gould, we have noted on other occasions, is not necessarily good as gold.

—I. K.



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Audio USA

Continued from page 47

and stereo sound equipment in various styles. Also, knock-down-kits for assembly in finished woods. 334.

AUDIO DEVICES, INC. Complete line of magnetic tapes and audio disc recording blanks. New additions: ½ mil tempered Mylar "super-thin" audio tapes and an improved C-slot tape reel for easy threading. 441.

AUDIO FIDELITY, INC. Audio Fidelity stereodiscs, demonstration of live stereo recording session. 347, 509, 510.

AUDIOGERSH CORPORATION. Miracord XS-200 stereo-monophonic record changer, Stereotwin 200 cartridge, Miraphon XMS-210 manual player, Kingdom Products Fi-Cord transistorized tape recorder, Kingdom Lorenz speaker systems. 401, 402.

AUDIO TECH LABORATORIES. JA-15 loudspeaker system. 526.

BARKER SALES COMPANY. W/B Stentorian loudspeakers. 551.

BELL SOUND SYSTEMS, INC. Stereo tuners and amplifiers. Stereo tape recorder. 422.

DAVID BOGEN CO.-PRESTO RECORDING CO. Amplifiers, tuners, receivers, turntables, and "Bogen Music Wall"—(Bogen stereophonic components in wall-mounting and fine cabinets). 307, 447.

DUOTONE COMPANY. Acos "Hi-q" stereo turnover cartridge. Acos "Hi-q" single stereo cartridge designed specifically for Garrard and Collaro record changers. 549.

R. T. BOZAK SALES COMPANY. Loudspeaker systems and enclosures; B-304 stereo speaker system. 330.

BRITISH INDUSTRIES CORPORATION. Garrard stereo-monaural record changers, stereo conversion kit, new manual transcription player, new tone arm, Leak stereo preamplifier and stereo power amplifiers, Wharfedale speaker systems, R-J speaker systems. 407, 447.

CALBEST ELECTRONICS. Stereo AM-FM-Multiplex tuners, stereo amplifiers, stereo record changers, speaker systems, packaged consoles. 431.

CAPITOL RECORDS, INC. Stereo recordings. 533, 538.

DUOTONE COMPANY. Stereo phono cartridges. 549.

DYNACO, INC. Amplifier and preamplifier kits, stereo control adapter kit;

FREE

"Sir Thomas Beecham in Rehearsal"

One of the great records of our time . . . *of all time.* Not for sale anywhere at any price—but FREE to new HIGH FIDELITY subscribers!

HERE IS THE MOST exciting and unique record that's come along in years—Sir Thomas Beecham rehearsing soloists and the Royal Philharmonic for the recording of Mozart's "The Abduction from the Seraglio" on one side; rehearsing the Royal Philharmonic in portions of three popular Haydn symphonies on the other.

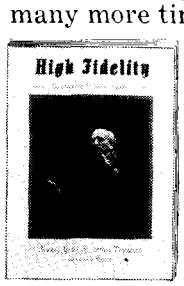
This record brings you nearly a full hour of wonderful music-in-the-making. You will hear Sir Thomas sing, joke, roar, entreat. You will enjoy the warmth and humor of one of the world's great conductors . . . hear outstanding music performed by an inspired group of artists.

"Sir Thomas Beecham in Rehearsal" will not be sold in stores, at any price . . . but it's yours FREE with an introductory subscription to HIGH FIDELITY.

ENTERTAINING READING...MONEY-SAVING SERVICES IN EVERY ISSUE

Just as you will find entertainment and information in the Beecham rehearsal record, so you will find this happy combination each month in HIGH FIDELITY.

No more guesswork when it comes to record buying—HIGH FIDELITY brings you nearly 200 up-to-date, *authoritative* reviews of new LP and Stereo releases—in all fields. Plus tested-in-the-home reports on hi-fi equipment . . . articles about, and often *by*, the great names in music . . . and many more time-saving, money-saving features.



SPECIAL GET-ACQUAINTED OFFER

10 Months of HIGH FIDELITY

Now yours for only $4.95

plus FREE

"Sir Thomas Beecham in Rehearsal"—a special High Fidelity Magazine 12 inch LP

Supply of free records limited – use handy coupon *today* to get yours!

HIGH FIDELITY • 8249 Publishing House • Great Barrington, Mass.

Send me *free*, at once the new 12-inch LP, "Sir Thomas Beecham in Rehearsal" and enter my High Fidelity subscription at the special rate of 10 months for only $4.95. My $4.95 is enclosed.

Name_____

Address_____

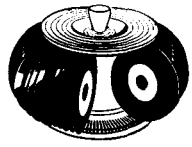
City_____ Zone____ State_____

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

7 WAYS TO MAKE LOVE TO YOUR RECORDS

TAKE 'EM FOR A SPIN!

Columbia's new rotating "Disc Jockey"* holds 90 seven-inch 45 rpm records catalogued for fast, easy reference. Steel-strong, feather-light, turns on bronze ball bearings for easy selection.

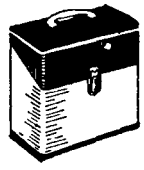


GIVE 'EM DIAMONDS!

Genuine Columbia diamond-tip needle gives records longer life, makes them sound better. Certified as perfect by Columbia engineers. Precision-made for all phonographs.

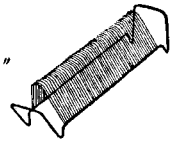
TAKE 'EM ON A TRIP!

Columbia brings you the most beautiful record-carrying cases in America—perfect for partygoing, weekending, traveling and storage. Available in three sizes to hold either 7", 10", or 12" records. Each case holds up to 60 records with index. Available in blue-and-white, charcoal-and-gray, black-and-gray, gray-and-red, or brown-and-tan.



GIVE 'EM A HOME!

These beautifully designed Columbia record racks are built to hold both 7" and 12" records. 40 and 50 record capacity. Support jacketed records without warping or pinching. Luster-lacquered brass for lasting beauty.

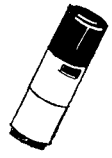


BE PROTECTIVE!

Columbia electrostatic spray and plastic-foam mitt clean your records, lubricate grooves, protect against record and needle wear, banish annoying static crackle. Both contain silicones. Spray application lasts several months.

BE ADAPTABLE!

Conversion spindle for automatic 45 rpm record-playing on multi-speed phonographs. No inserts required. Just slip it on the turntable and the records are ready to play.



6 FREE TRACTION RINGS!

New plastic foam self-adhering Columbia Traction Rings** protect 10" or 12" records, keep them from slipping, protect playing surface. For free sample package of 6 write Columbia Records, Dept. SR558, 799 Seventh Ave., New York 19, N. Y. Enclose 15¢ in coin for postage and handling.

Experience "Listening in Depth" on 1958 Columbia Phonographs—$29.95 to $1,995.

ACCESSORIES by

COLUMBIA

A Division of Columbia Broadcasting System, Inc.

Available at better record stores everywhere. Prices are suggested list.

®"Columbia" ℗ Marca Reg. *T. M. **Pat. Pending

new line of "Dynaco" B & O microphones, new line of stereo B & O phono cartridge. 403.

ELDORADO WOOD PRODUCTS CORPORATION. Loudspeaker enclosures and equipment cabinets. 632.

ELECTRONIC INSTRUMENT CO., INC. (EICO). Monophonic and stereo amplifiers and preamplifiers, FM tuners, in kit and wired form; HFS-2 speaker system. 338, 342.

ELECTRO-VOICE, INC. Ceramic stereo phono cartridge, new line of loudspeakers, enclosures, and Stereon speaker systems. 333, 335.

EPIC RECORDS. "Stereorama" stereo discs recordings. 314.

ERCONA CORPORATION. Ferrograph stereo tape recorders, stereo tape conversion kit, Dekamix record changer, Connoisseur stereo pickup and transcription turntable, Vitavox loudspeakers, R & A loudspeakers, Belling-Lee solderless phono plugs. 348.

FAIRCHILD RECORDING EQUIPMENT CORPORATION. Stereo and monophonic cartridges, stereo preamplifier, power amplifier, turntables, tone arms. 553.

FERRODYNAMICS CORPORATION. "Sonoramic" recording tape, self-threading tape reel, tape storage case. 442.

FISHER RADIO CORPORATION. Stereo and monophonic preamplifiers, combination amplifiers, AM-FM tuners, package consoles. 534, 537.

GENERAL ELECTRIC COMPANY. Stereo phono cartridge, stereo/monophonic tone arm, loudspeakers and enclosures, equipment cabinet, stereo amplifiers, FM-AM tuner. 529, 530.

GLASER-STEERS CORPORATION. GS-77, stereo/monophonic record changer. 329.

GRAY MANUFACTURING COMPANY. Transcription turntable, tone arm. 519.

GROMMES (see PRECISION ELECTRONICS).

HARMAN-KARDON, INC. Stereo amplifiers, tuners, multiplex adapters. 502, 524.

HARTLEY PRODUCTS COMPANY. Loudspeakers and enclosures. 547.

HIGH FIDELITY RECORDINGS, INC. Stereo and monophonic disc and tape recordings. 439.

INTEGRAND CORPORATION. Stereo and monophonic "servo speaker-amplifier" systems. 637.

JENSEN MANUFACTURING COMPANY. Loudspeakers and enclosures, new

Special Stereophonic tape, NEW Stereophonic Record, or any long-playing record of your choice (up to $5.98 list)

FREE!

when you join the

CHESTERFIELD HI-FI TAPE & RECORD CLUB

Yours FREE . . . a special Urania Stereo-Demo Tape (7-inch reel containing 250 cycle note . . . to adjust level on each channel . . . stacked or staggered) with brilliant classical selections! . . . or ANY available long-playing record of your choice . . . (*including the NEW Stereophonic records*) JAZZ, CLASSICAL, SHOWS, or FOLK MUSIC . . . on any available label — COLUMBIA, RCA VICTOR, CAPITOL, DECCA, ANGEL . . . just to mention a few.

No other club offers such tremendous savings . . . You save 38% on Records (Dealer Cost) and 30% on Tapes.

PLUS . . Frequent BIG BUY SPECIALS

PLUS . . NO Minimum or Monthly Purchase required

PLUS . . Free Catalogs

FILL IN THE COUPON AND MAIL AT ONCE

You must be delighted with membership or you may cancel within 30 days by returning the Special Tape or Record. Your $9.00 membership fee will be refunded immediately, in full.

Chesterfield Hi-Fi Tape & Record Club
12 Warren Street, New York 7, N. Y.

Please send me free ☐ Tape or ☐ Record and enroll me as a member of the Club with full membership privileges for one year. I am not obligated to make any minimum monthly purchases.

☐ Check ☐ Money Order } for $9.00 is enclosed (Make payable to Chesterfield Music Shops, Inc.)

Name_____

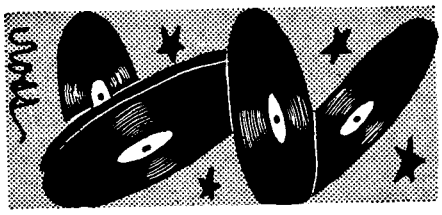
Address_____

City_____

Zone____ State_____

If FREE Record desired, list title below:

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



"Stereo Director" speaker systems, new equipment cabinets. 308, 309.

KLH RESEARCH & DEVELOPMENT CORPORATION. Acoustic suspension loudspeaker systems. 640.

KLIPSCH AND ASSOCIATES. Corner horn and non-corner horn loudspeaker systems. 326.

LECTRONICS. Quad full range electrostatic loudspeaker, Quad amplifier, FM tuner; Lowther horn loudspeaker systems. 517.

LONDON RECORDS, INC. London "FFSS" stereo disc recordings. 426.

MADISON-FIELDING CORPORATION. Stereo preamplifier, stereo combination amplifier, stereo AM-FM tuner, multiplex converter. 643.

MARANTZ COMPANY. Stereo preamplifier, stereo adapter, electronic crossover, power amplifier. 325.

McINTOSH LABORATORY, INC. Stereo preamplifier, AM-FM tuner, power amplifiers. 302.

MERCURY RECORD CORPORATION. Stereo disc and tape recordings. 444.

METZNER ENGINEERING CORPORATION. "Starlight" turntable, stereo tape deck. 505.

MINNESOTA MINING & MANUFACTURING COMPANY. Eight different types of recording tape in color-coded boxes, self-dispensing packs of leader and timing tape. 416.

NESHAMINY ELECTRONIC COPORATION. JansZen electrostatic mid- and high-range loudspeakers, dynamic woofers, complete systems. 651, 652.

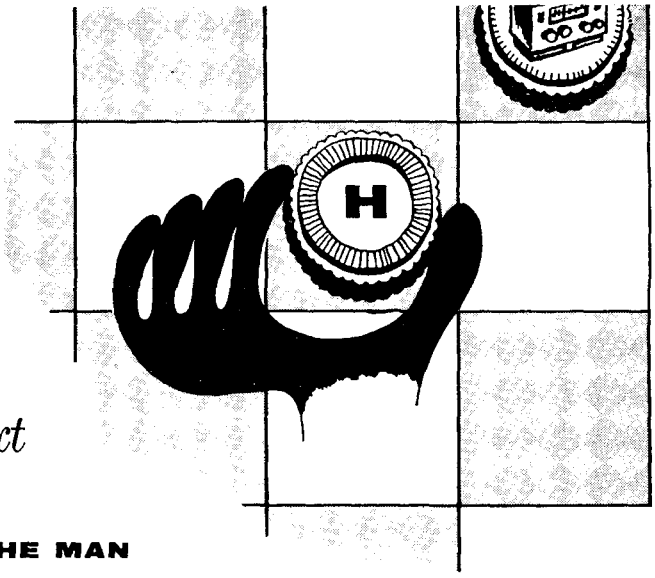
NORTH AMERICAN PHILIPS CO., INC. Norelco loudspeakers, enclosures, stereo tape recorder. 633.

ORBIT INDUSTRIES, INC. Speaker units to be used as stereo pairs or individually for extension stereo. 447.

ORRADIO INDUSTRIES, INC. Irish recording tape cartridge, magazine load for 4-track stereo system. 650.

PENTRON CORPORATION. Monophonic

If your next move is **Stereo** *your next move is to* **SEE THE MAN FROM HARVEY**



UNDOUBTEDLY you are contemplating the move to two-channel listening, with all its added enjoyment of realistic reproduction. For the past few months your aural appetite has been whetted by stereo stories appearing in all leading hi-fi magazines. You're ready to buy. But we suggest that before you buy stereo, you see the man from Harvey. Let him evaluate your needs through a knowledgeable eye.

Harvey Radio aims to please; and we also aim to have your purchase meet your needs. Stereo, more than ever, places a premium on the right purchase. If you already have hi-fi component equipment, it's important that what you buy perfectly matches what you have. On the other hand, if you're starting fresh, you need the advice of Harvey's Hi-Fi consultants to guide you in the purchase of stereo components that would satisfy you esthetically, aurally and economically.

For 31 years, Harvey Radio has served as the center of audio knowledge and products. Whatever your requirements, a visit to Harvey's will assure you of the correct choice.

At Harvey's you will find the finest in stereo equipment from America's leading manufacturers.

Altec-Lansing	Garrard		
Audiogersh	General Electric	Marantz	Pilot
Bozak	Glaser-Steers	McIntosh	H. H. Scott
Dexter	Gray	Pickering	Sherwood
Dyna	Harman-Kardon		Sonotone
Eico	Janszen		Stromberg-Carlson
Fairchild	KLH		Tandberg
Fisher	Kingdom		Thorens

HARVEY *Established 1927* **RADIO CO., INC.**

1123 Avenue of the Americas (6th Ave. at 43rd St.) New York 36, N. Y.

JUdson 2-1500

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LISTEN

and you will

ORIZA
Afro-Cuban Rhythms
CELP 4260

MODERN ART
OF JAZZ
TONY SCOTT
CELP 4150

HEAR

the difference

STUBBY
KAYE
CELP 4210

LA PLATA
SEXTETTE
CELP 4170

only on **SEECO** All $4.98

The above also available on monaural LP at $3.98

STEREO

For the high fidelity connoisseur who demands that his equipment operate at its fullest potential... Seeco Records are a must.

IF NOT AT YOUR DEALERS, WRITE:
SEECO RECORDS, DEPT. SR. 39 WEST 60 STREET, N. Y.

and two- and four-track stereo tape recorders and accessories. 645.

PICKERING AND COMPANY, INC. Stereo phono cartridge, new tone arm, new turntable. 339.

PILOT RADIO CORPORATION. New line of stereo components, and consoles. 430, 433.

PRECISION ELECTRONICS, INC. New line of Grommes stereo amplifiers and tuners. 437.

RACON ELECTRIC CO., INC. Loudspeakers and enclosures.

RADIO KITS, INC. Arkay stereo amplifiers, preamplifiers. tuners, kits and wired. 320.

RCA RECORDS. Stereophonic recorded tape, monaural and stereo disks. 408, 409.

RECOTON CORPORATION. Stereo phono cartridge. 504.

REEVES SOUNCRAFT CORPORATION. Magnetic recording tape. 438.

REK-O-KUT CO., INC. Rondine turntables and tone arms, new stereo tone arm, new line of turntables in kit form. 328.

REVERE. Stereo tape recorders. 304.

ROBERTS ELECTRONICS, INC. Stereo tape recorder. 505.

ROCKBAR CORPORATION. New Collaro line of stereo/monophonic record changers, transcription turntable; Goodmans loudspeakers and enclosures. 541, 546.

RONETTE SALES CORPORATION. Stereo phono cartridges. 301.

RUXTON ELECTRONICS. Loudspeaker systems, enclosures; matching equipment cabinets. 345.

SARGENT-RAYMENT COMPANY. Stereo amplifiers; tuners, multiplex adapters. 340.

H. H. SCOTT, INC. Stereo and monophonic tuners and amplifiers; stereo adapter; integrated stereo phono cartridge and tone arm; turntable. 446.

SHERWOOD ELECTRONICS LABORATORIES, INC. Stereo amplifiers, tuners, speaker systems.

SHURE BROTHERS, INC. "Dynetic" stereo phono cartridge. 631.

SONOTONE CORPORATION. Ceramic stereo phono cartridge; compact speaker systems. 601.

STROMBERG-CARLSON (Div. of General Dynamics). New lines of stereo ampli-

all the fire and excitement from
SPAIN *is yours on* **MONTILLA**

STEREO DISCS

All the romance and glamour of Spain is yours when you listen to these **MONTILLA STEREO DISCS.** Recorded in Spain in brilliant **STEREO HIGH FIDELITY** . . . with these outstanding artists and orchestras.

JOTAS — Regional music from Aragon. **FMS-2001 ¡VIVA MEXICO!** — Instrumental. **FMS-2033 MIGUEL DE LOS REYES** and his Gypsy Ballet. **FMS-2015 SERENATA ANDALUZA** — Flamenco at its best. **FMS-2017**

ON SALE AT ALL RECORD SHOPS — EVERYWHERE WRITE FOR COMPLETE CATALOG TO DEPT. SR-10 ASK FOR MONTILLA STEREO DISCS AND STEREO TAPES AS WELL AS MONAURAL RECORDS.

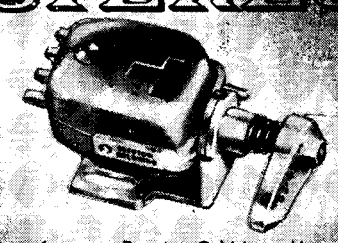
MONTILLA

131 East 23rd Street, New York 10, N. Y.

Recoton-Goldring

VARIABLE RELUCTANCE TURNOVER CARTRIDGE

now in STEREO



The famous Recoton-Goldring Magnetic Cartridge is now available for Stereo. One side has a diamond stylus for Stereo and is compatible for LP. The other side features a sapphire point for either LP or standard records. It can be used on all turntables or record changers with ½" standard mounting.

Giving faithful reproduction and full range symphonic channel separation, this new Stereo cartridge truly lives up to the high standard of quality set by Recoton-Goldring cartridges!

RG745-3SD With diamond stylus for stereo and monaural LP's and sapphire stylus for 78RPM.

RG745-1SD With diamond stylus for stereo and monaural LP's and sapphire stylus for LP's.

Audiophile Net $29.95

Ask your nearest dealer or write to
RECOTON CORPORATION
52-35 Barnett Ave, Long Island City 4, N.Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

fiers, new speaker line, stereo tone-arm conversion kit, package consoles. 515, 518.

SUPERSCOPE, INC. Stereo two- and four-track tape recorder; condenser microphone. 522.

TANDBERG OF AMERICA, INC. Two- and four-track stereo tape recorder; Huldra 5 AM-FM-shortwave tuner with built-in amplifier and intercom; package console. 344.

TANNOY (AMERICA) LIMITED. Stereo phono cartridge, loudspeakers, enclosures. 343.

TELECTROSONIC CORPORATION. Stereo tape recorders. 603.

THORENS COMPANY. Turntables, record changers, stereo conversion kit. 327.

UNITED AUDIO PRODUCTS. Wigo "Stereo-Set" loudspeaker system. 501.

UNIVERSITY LOUDSPEAKERS. Loudspeakers, Networks, speaker systems and enclosures for high fidelity and public address. Also kits and component kits. New development is a dual voice coil for stereo. 424, 428.

URANIA RECORDS DISTRIBUTING COMPANY. Stereo disc and tape recordings. 550.

VIKING OF MINNEAPOLIS. New "85" and "95" stereo tape recorder lines. 331, 332.

V-M CORPORATION. Stereo record changers, tape recorders, package consoles. 639.

WELLCOR, INC. Loudspeaker enclosures, equipment cabinets. 445.

WESTMINSTER RECORDING SALES CORP. (WESTMINSTER-SONOTAPE). Stereo and monophonic records, stereo tapes. 627, 628.

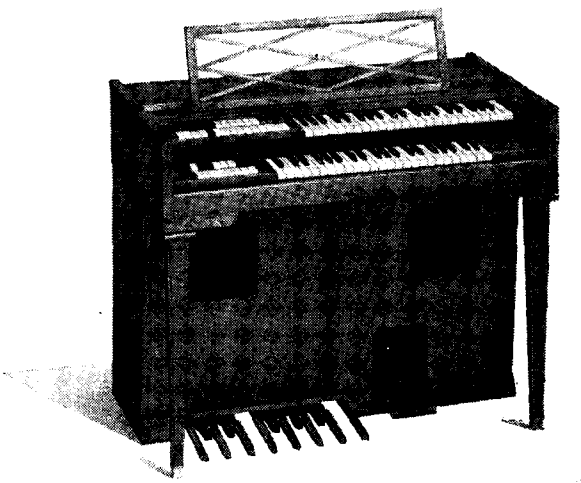
WOLLENSAK OPTICAL COMPANY. Stereophonic tape recorders and accessories. 303.

WRIGHT ST. GEORGE LABS, INC. Full range electrostatic loudspeaker, "wall-module" units. 616, 618. —N. E.

De rigueur

The Lowrey Organ . . . once heard becomes indispensable to the enjoyment of music in a gracious home.

At your touch . . . a most magnificent variety of musical voicings. So inspiring too, in the ageless beauty of its cabinetry.

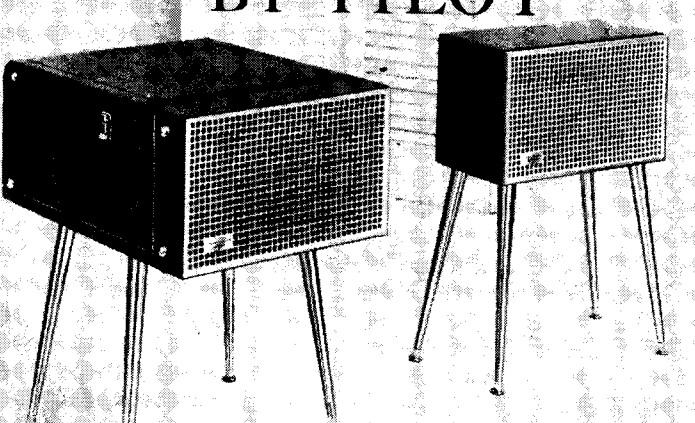


Lincolnwood "Palladian" in fruitwood, cabinet crafted by Baker. One of several Lowrey models, each the finest in its class.

LOWREY organs

The Lowrey Organ Company · 7373 N. Cicero Ave., Lincolnwood, Chicago 46, Illinois

NOW...
STEREO FIDELITY
BY PILOT



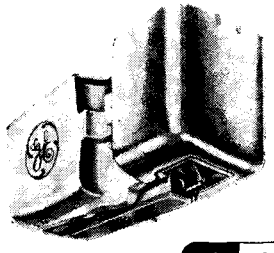
New Portable Stereo Encore II Model 1060

Enjoy the thrilling realism of stereophonic records at home and wherever you go with this superb stereo portable. Enhances the performance of your present records, too. Handsome black or tan cabinet. Model 1060, $199.50. Model 1060-M, with magnetic diamond stereo cartridge, $219.50. Requires only Companion speaker, S-160 (shown at right) to complete your stereo system, $39.50. Leg stand optional, $8.50. Prices slightly higher in West.
At Pilot dealers or write:

Pilot RADIO CORPORATION 37-24 36th Street, Long Island City 1, N. Y.
Electronics manufacturer for over 39 years.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

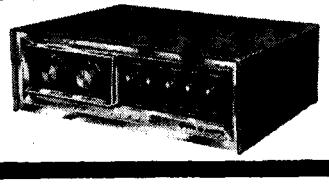
True Stereo starts with G.E.'s new "Golden Classic" stereo-magnetic cartridge



• Plays both stereo and monaural records • Full frequency response, 20 to 20,000 cycles • "Floating armature" design increases compliance, reduces record and stylus wear • Tracking force 2 to 4 grams • Consistently high separation between channel signals • G-E stereo-magnetic cartridges priced from $16.95 to $26.95 (mfr's suggested resale prices. Specifications for model GC-5).

Look for the G-E "Golden Classic" on high quality phonographs, too. Hear it at your dealer's soon!

...and new 40-watt "Stereo Classic" amplifier



• Full, balanced 20-watt power output from each channel at same time • No audible distortion at full power. Flat response within .5 db from 20 to 20,000 cycles • Outstanding sensitivity, extremely low hum and noise level • Inputs: FM-AM tuner (and FM multiplex adaptor), stereo and monaural phono cartridge and tape, auxiliary. $169.95 (mfr's suggested resale price).

GENERAL ELECTRIC

Section SR98, Specialty Electronic Components Dept., W. Genesee Street, Auburn, N.Y.

Stereo via FM

Continued from page 45

up an (A − B) signal. The (A + B) signal is sent out on the main FM carrier frequency. The (A − B) signal is used to modulate a subcarrier frequency of 50 megacycles; this modulated subcarrier is also impressed on the main FM carrier. Consequently, the complete broadcast signal contains (A + B) information which is, actually, a monaural blend of the stereo program, as well as (A − B) information which represents the *difference* between the two stereo channels.

At the receiving end, anyone using a single, ordinary FM tuner, can tune into the station's nominal FM frequency and hear the monaural version. To hear the program in stereo, however, you must connect both the regular FM output of the tuner, as well as its "multiplex output," to a pair of input jacks on the converter. The converter then acts on these signals: It strips the audio off the subcarrier so that an (A − B) signal is available. It then adds this signal to the (A + B) signal. At the same time, it subtracts (A − B) from the (A + B) signal. Now (A + B) + (A − B) equals, of course, 2A. And (A + B) − (A − B) equals 2B. The factor of "2" is unimportant electrically. What does matter is that the original A and B signals (the two portions of the original stereo program) have been recovered. These signals, fed from the converter to a pair of amplifiers and speakers, furnish stereo.

The "multiplex output" referred to is an auxiliary jack on an FM tuner from which the received multiplex signal may be tapped and fed to the converter. Most recent models are furnished with this output; it can, however, be built into any FM set with relatively little difficulty. A competent technician should be able to install one at nominal cost. (For the technically minded, the multiplex signal is available just past the FM detector stage—following the discriminator or ratio detector, as the case may be, and just before the de-emphasis network.)

In view of the availability of the receiving equipment, and the proven broadcast technique (recent trial broadcasts were judged professionally to be completely successful), the only remaining unknown factor is how soon the stations themselves will begin this type of broadcasting. In this connection, it is significant that WRCA-FM has applied for FCC permission to broadcast multiplex stereo via the Crosby system starting Oct. 15.

RCA *Sound Tape*

...on "Load-Easy" reels for fast tape threading!

Now available wherever superior-quality magnetic tape is sold. On 5" and 7" *Load-Easy Reels* for fast, simplified threading. Excellent for low-noise, extended-range recording and playback!

RADIO CORPORATION OF AMERICA
Electron Tube Division Harrison, N. J.

JOHN CARRADINE Reads WALDEN!
six records, $6.95

BASIL RATHBONE Reads SHERLOCK HOLMES!
five records, $5.95

HANS CONRIED Reads TREASURE ISLAND!
eight records, $8.95

Audio Book 16 rpm records can be played *on any four-speed phonograph.* Audio Book Speed Reducer, $1.95, adapts any 33⅓ rpm phonograph to play these records.

See the complete Audio Book 'Literature for Listening' library at your record dealer's or write

AUDIO BOOK COMPANY
ST. JOSEPH, MICHIGAN

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

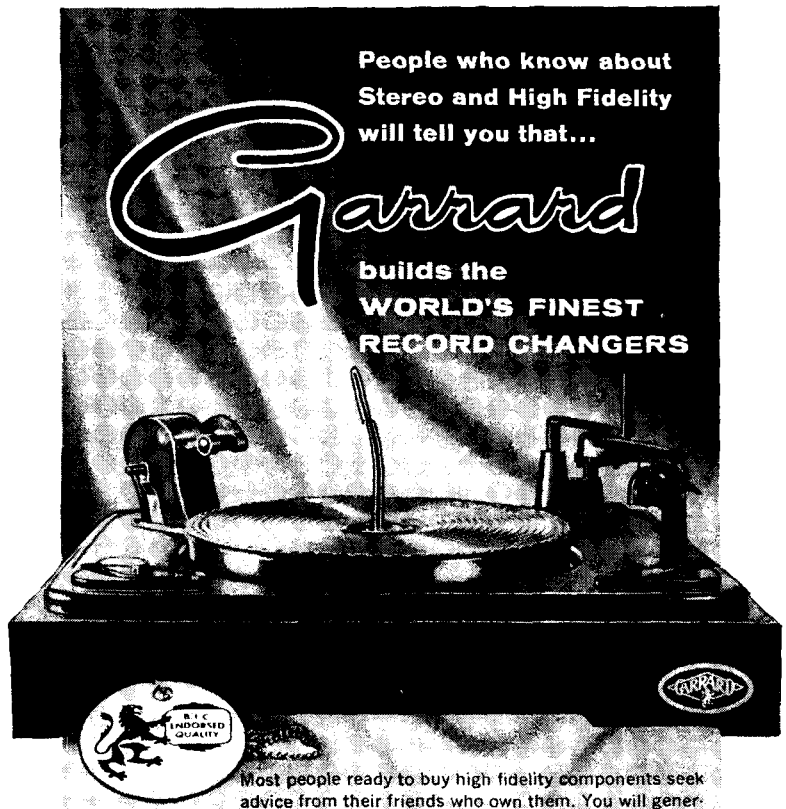
Mahalia

Continued from page 43

blues; a jazz singer who coyly rejects her rightful place before a swinging band. And it *is* ironically true that just as a visitor who comes to Harlem seeking out many of the theaters and movie houses of the twenties will find them converted into churches, those who seek today for a living idea of the rich and moving art of Bessie Smith must go not to the night clubs and variety houses where those who call themselves blues singers find their existence, but must seek out Mahalia Jackson in a Negro church. And I insist upon the church and not the concert hall, because for all her concert appearances about the world she is not primarily a concert singer but a high priestess in the religious ceremony of her church. As such she is as far from the secular existentialism of the blues as Sartre is from St. John of the Cross. And it is in the setting of the church that the full timbre of her sincerity sounds most distinctly.

Certainly there was good evidence of this last July at the Newport Jazz Festival, where one of the most widely anticipated events was Miss Jackson's appearance with the Ellington Orchestra. Ellington had supplied the "Come Sunday" movement of his "Black, Brown and Beige Suite," (which with its organ-like close had contained one of Johnny Hodges's most serenely moving solos, a superb evocation of Sunday peace) —with lyrics for Mahalia to sing. To make way for her, three of the original movements were abandoned along with the Hodges solo but in their place she was given words of such banality that for all the fervor of her singing and the band's excellent performance, that Sunday sun simply would not arise. Nor does the recorded version (CL 1162) change our opinion that this was a most unfortunate marriage and an error of taste and the rather unformed setting of the 23rd Psalm which completes the side does nothing to improve things. In fact only the sound, and certain of the transitions between movements are an improvement over the old 78 version of the suite. Originally "Come Sunday" was Ellington's moving *impression* of Sunday peace and religious quiet, but he got little of this into the words. So little, in fact, that it was impossible for Mahalia to release that vast fund of emotion with which Southern Negroes have charged the scenes and symbols of the Gospels.

Only the fortunate few who braved



Most people ready to buy high fidelity components seek advice from their friends who own them. You will generally find that these knowledgeable people use a Garrard changer...or they know and respect the Garrard reputation. And, if you ask experienced high fidelity dealers you'll find that they invariably recommend the Garrard.

6 Models: $32.50 to $89.00.

Your name below will bring you the new Garrard Comparator Guide

Your name_____

Your address_____ City_____ State_____

Mail to Dept. GM—58, Garrard Sales Corporation, Port Washington, N. Y.

FOLDING RECORD SCREEN

Holds 100 LP's

3 panel black wrought iron screen has 15 compartments each holds seven 12" LP's. Display your colorful albums on both sides; accessible from any angle, front or back. Screen-off your own "hi-fi" corner! Each fully-assembled panel is 6 ft. H., 12½"W., 2½"D., interlocks with next one. Sturdily constructed of ½" square steel rod. Vinyl tips. Remit $29.95 or chg. Diners Acct. Shipped Exp. collect. Wt. 35 lbs. 100% Satisfaction Assured with our famous Air-Mail Money-Back Guarantee! **$29.95**

© LESLIE CREATIONS
Dept. 2078, Lafayette Hill, Pa.

Grand Award

RECORD of the MONTH

KNUCKLES O'TOOLE
and his orchestra play
HONKY TONK PIANO

Authentic open front Honky Tonk piano music by America's most famous player. Escape to yesteryear with Alexander's Ragtime Band, Ain't She Sweet and 14 more all-time favorites. Magnificent Grand Award high fidelity.....$3.98 List.

Write for FREE CATALOG.

12" 33-1/3 R.P.M. (G.A. 33-365)

AT YOUR RECORD DEALER
If he can't supply you, send to Dept. 9-SR

Grand Award
Harrison, New Jersey

World's Finest Fidelity
World's Finest Performance

One of the thrilling new

STEREO DISCS by URANIA

World Premiere
Offenbach's
La Grande
Duchesse
de Gerolstein

See Urania, Room 550, N. Y. High Fidelity Music Show Sept. 30—Oct. 4

with **EUGENIA ZARESKA** (courtesy Columbia Records, France), distinguished soloists, chorus, Pasdeloup Orch., Leibowitz, Cond.
USD 1015-2 $11.90
(Monaural: UX 115-2 $9.96)

Write for free catalog of Urania "True" Stereo Discs:

new URANIA
625 EIGHTH AVENUE, NEW YORK 18, N. Y.

Avant-garde MUSIC Lovers!

First Edition Records are for you who believe that *good music* has been written since Beethoven, Bach. They are finest hi-fi 12" LP recordings by Columbia technicians, of outstanding contemporary symphonies, commissioned and played by Louisville Orchestra. Single records, $7.95 — subscription, $4.98 each. Write for information and trial record.

LOUISVILLE PHILHARMONIC SOCIETY
Suite 389, 830 S. Fourth St., Louisville 2, Ky.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

STEREO 1959

a new yearbook of the stereophonic art now sweeping the high fidelity field, tells you all you need to know to add a third dimension to your listening pleasure.

- **Technical and Non-technical Articles**
  FM/AM—Multiplexing—Amplifiers—Cartridges—Discs—Tape Recorders—Arms—Changers—Turntables—Needles—Controls—Speakers—And More
- **How to Convert from Monaural to Stereo**
- **Directory of Manufacturers**
  Names and addresses of over 150 manufacturers, cross-referenced by stereo products
- **Illustrated Product Catalog**
  Photos, prices, and specifications of stereo cartridges, amplifiers, tuners, controls, speakers, etc.
- **Extra Product Information**
  on such leading manufacturers as:

Acro	Heath
American Microphone	Jensen Mfg.
Amperex	Oxford
Amphenol	Philco
Collaro	Pickering
Columbia	Pilot
De Ro	Quam-Nichols
Duotone	Rek-O-Kut
Eico	Riemer
Electro-Voice	Ronette
Erie	Sherwood
Fairchild	Shure
Fanon	Sonoramic
Garrard	Taco
General Electric	University
Grommes	Utah
Harman-Kardon	V-M
	Winegard

- Published by the technical authority of the professional audio-electronic maintenance industry . . . ELECTRONIC TECHNICIAN Magazine

Yours, postpaid, for only 50¢ per copy

Enclosed is 50¢ for STEREO 1959

Send to:

ELECTRONIC TECHNICIAN Magazine
480 Lexington Avenue
New York 17, New York Dept. Stereo-S

Name.....

Address.....

City.....State.....

the Sunday morning rain to attend the Afro-American Episcopal Church services heard Mahalia at her best at Newport. Many had doubtlessly been absent from church or synagogue for years, but here they saw her in her proper setting and the venture into the strangeness of the Negro church was worth the visit. Here they could see, to the extent we can visualize such a thing, the world which Mahalia summons up with her voice; the spiritual reality which infuses her song. Here it could be seen that the true function of her singing is not simply to entertain, but to prepare the congregation for the minister's message, to make it receptive to the spirit and, with effects of voice and rhythm, to evoke a shared community of experience.

As she herself put it while complaining of the length of the time allowed her during a recording session, "I'm used to singing in church, where they don't stop me until the Lord comes." By which she meant, not until she had created the spiritual and emotional climate in which the Word is made manifest, not until, and as the spirit moves her, the song of Mahalia the high priestess sings within the heart of the congregation as its own voice of faith.

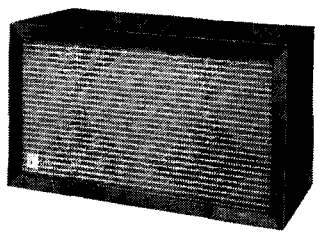
WHEN in possession of the words which embody her religious convictions Mahalia can dominate even the strongest jazz beat and instil it with her own fervor. "Bless This House" contains songs set to rhumba, waltz, and two-step but what she does to them provides a triumphal blending of popular dance movements with religious passion. In "Sweet Little Jesus Boy," her Christmas album, the song, "The Holy Babe" is a Negro version of an old English count-rhyme, and while enumerating the gifts of the Christian God to man, Mahalia and Mildred Falls, her pianiste, create a rhythmical drive such as is expected of the entire Basie band. It is all joy and exultation and swing, but it is nonetheless religious music. Many who are moved by Mahalia and her spirit have been so impressed by the emotional release of her music that they fail to see the frame within which she moves. But even the Apollo and the Grand Award offerings, in which she reminds us most poignantly of Bessie Smith, and in which the common singing techniques of the spirituals and the blues are most clearly to be heard, are directed toward the after life and thus intensely religious. For those who cannot—or will not—visit Mahalia in her proper setting, these records are the next best thing.

AR INC.

Quote from THE *Atlantic*

(Conly's "They Shall Have Music")

"Heart of this [*Acoustic Research's AR-1 speaker system*] is a conventional moving-coil cone speaker, but with its mechanical stiffness done away with. Instead, the cone is brought back into neutral position, after each impulse, by the elasticity of the air enclosed behind it in a hermetically sealed box, enormously firm and fortunately very small. The AR-1W woofer gives the cleanest bass response I ever have heard."



AR's patented air-suspension speakers, complete with cabinets (models AR-1 and AR-2) are priced from $89 to $194. Size is necessarily "bookshelf." Literature is available on request from:

ACOUSTIC RESEARCH, INC.
24 Thorndike St., Cambridge 41, Mass.

Great music from a great show . . . THE KING AND I played by Warren Barker and his orchestra as you've never heard it before.

Both albums available in stereo and regular long play.
Warner Bros. Records, Burbank, California

It tolls for thee in realistic stereo . . . the stirring music from FOR WHOM THE BELL TOLLS as conducted by Heindorf and recorded in Vitaphonic High Fidelity by Warner Bros.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Tenor of the Past

Continued from page 48

recordings of the Italian tenor, Aureliano Pertile (Odeon, ODX-127) raises a related question. Why did such a distinguished singer remain such a short time in our midst? He was one of the most sought-after tenors in Europe; for more than a quarter of a century La Scala counted him as its great star; he was Maestro Toscanini's preferred tenor. Here, however, his performances can be counted on the fingers. Coming to New York in 1921, did he, along with others, pay the penalty of the exaggerated Caruso worship under the influence of which audiences measured every tenor not by the standard of the true Caruso performance—high as that standard was—but by an excessive ideal of impossible perfection which admitted no flaw? It took time, and some unjustly impaired reputations, to recover from that costly binge of idolatry.

The Pertile recording is devoted largely to arias better-known to us, *i.e.*, "Pagliacci," "Nerone," "Tosca," "Iris," "Gioconda," etc. Whether or not greater familiarity is a disadvantage, I have to admit that occasional stridency and an absence of space make the sound on this disc less agreeable than that on the records of Vezzani and Escalaïs. Since some of the Pertile sound is inexplicably raw, as if the "take" had been too close, I incline to the opinion that the fault may be a mechanical one which should not be charged to the singer. If we cannot make the allowances for Pertile's recording which age demands for that of Escalaïs, neither would we be justified in picking on the quality of singing we hear here as a reason for Pertile's lack of success with us. Indeed, in spite of the apparent evidence of this record, which to me is suspect, Pertile deserves a far higher place in our esteem than he seems to have had.

These recordings are connoisseurs' items, valuable not only for preserving important voices but for providing the opportunity to live again with significant musical personalities which could have escaped us. Aside from the pleasure which they can provide for the discriminating, they can serve as continuing reminders of the vitality of the musical life beyond our horizons. Consciousness of the existence of beauty, wherever it flourishes, is essential to the growth of every musician. Students especially will be healthier for keeping this fact in mind.

In their spate of revivals, the recording companies seem to be in the way of offering manifold oblations to

ffrr full frequency range recording

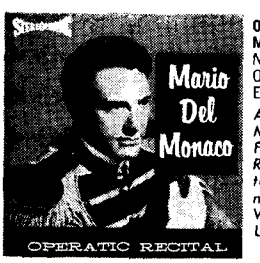
and now

ffss full frequency stereophonic sound

STEREO *at its* ***enjoyable*** *best*

For many years London's ffrr has been the world renowned symbol *for the finest in high fidelity monaural recording.* Now with the advent of the stereo record, London's technical knowledge and skill bring to you Full Frequency Stereophonic Sound . . . identified by *ffss . . . the symbol for the finest in high fidelity stereophonic recording.*

OPERATIC RECITAL BY RENATA TEBALDI
L'Accademia di Santa Cecilia Orchestra. Erede, Conductor.
Arias from: Le Nozze di Figaro, Adriana Lecouvreur, La Wally, Lodoletta, William Tell, Cecilia.
OS 25020



OPERATIC RECITAL BY MARIO DEL MONACO
New Symphony Orchestra. Erede, Conductor.
Arias from: Ballo in Maschera, Ernani, Fedora, Giulietta e Romeo, Madama Butterfly, Le Cid, Carmen, L'Africana, La Wally, Lucia di Lammermoor.
OS 25021

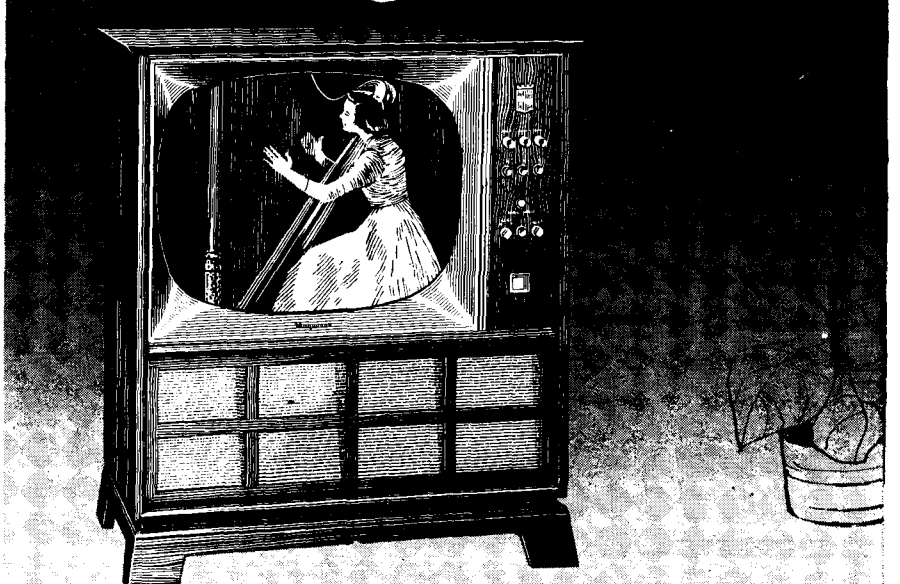
OVER 100 ffss RECORDINGS NOW AVAILABLE – WRITE FOR CATALOG

LONDON RECORDS ffss full frequency stereophonic sound

DEPT. BE · 539 WEST 25TH STREET, NEW YORK 1, NEW YORK

If you think all TV sets are alike, look and listen to

the magnificent **Magnavox**



With electronic Magnavox Remote Power Tuning you can sit in your chair and turn your TV set on or off, change channels and adjust volume at a flick of your finger. Shown, the Diplomat 24 with four speakers, 10-watt high fidelity amplifier. Choose from a variety of beautiful models, from $175.

THE MAGNAVOX COMPANY—FORT WAYNE, INDIANA

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE FINE ARTS QUARTET

A Distinguished New Chamber Music Series of CONCERT-DISC
'Sound in the Round' Stereophonic Record Albums

SPOHR: NONETTE IN F, OP. 31. The Fine Arts Quartet and The New York Woodwind Quintet with Harold Siegel, double-bass.
BRAHMS: CLARINET QUINTET IN B MINOR, OP. 115. Reginald Kell and The Fine Arts Quartet.
MOZART: CLARINET QUINTET IN A MAJOR, K.581. Reginald Kell and The Fine Arts Quartet.
MOZART: QUINTET IN E FLAT, K.407 FOR FRENCH HORN, VIOLIN, TWO VIOLAS AND CELLO; MOZART: QUARTET IN F, K.370 FOR OBOE AND STRINGS. The Fine Arts Quartet; John Barrows, French horn; Ray Still, oboe.
THE NEW YORK WOODWIND QUINTET.
DANZI: OPUS 67, NO. 2; HINDEMITH: KLEINE KAMMERMUSIK FOR FIVE WIND INSTRUMENTS, OP. 24, NO. 2. The New York Woodwind Quintet with The Fine Arts Quartet.

At your dealer's now. For complete stereo or standard LP catalog, write Dept. D810. $6.95

CONCERT-DISC
A Product of *CONCERTAPES, INC.*
P.O. Box 88, Wilmette, Ill.
'Sound in the Round'®
Balanced Acoustic Stereo

RECORD CENTRE presents
THE ULTIMATE IN STEREOPHONIC SOUND

VANGUARD
Stereolab
Recordings for the Connoisseur

TWO UNIQUE DEMONSTRATION DISCS
Offered below cost to introduce you to the new world of Stereolab Sound

RIMSKY-KORSAKOV: SCHEHERAZADE
Mario Rossi and the Vienna State Opera Orchestra
STEREOLAB SRV-103SD
Monaural SRV-103

LISZT: FOUR HUNGARIAN RHAPSODIES FOR ORCHESTRA
Anatol Fistoulari and the Vienna State Opera Orchestra
STEREOLAB SRV-108SD
Monaural SRV-108

STEREOLAB $2.98 Monaural $1.98
Send for complete catalog to:
Record Centre, 565 [illegible]

tenors. Would that the offering were uniformly superior! In this hearing, the French have outdone the Italians. Eterna (USA) has published two remakes which, on all counts, seem to me to be markedly less rewarding than the Odeon releases. The first Eterna disc which I heard is devoted to an all-inclusive sampling of Puccini tenor arias (Eterna 724) sung by a formidable roster of equally formidable tenors: Bassi, Bonci, Schmidt, Piccaluga, Taccani, Zenatello, and enough others to make up a catalogue, all on one platter. They run through the list of familiar airs, and some random excerpts besides. As might be expected, the variety of styles is startling, especially the frequent abandonment of concern for the Italian principles of which Puccini was such an uncompromising exponent. Moreover, the original recordings must have been made anywhere and everywhere with somewhat less than the normal regard for the hazards to good record-making. Luck did not always smile.

IT IS, of course, unfair—and impossible—to judge a singer by the inadequate account he can give of himself in a remake of this sort where quality seems to have been one of the lesser considerations. Even so, the recording has moments when it does command respect. Bonci's singing of the third act aria from "The Girl of the Golden West" is lovely, as is Lauri-Volpi's second act excerpt from "Madame Butterfly." For me, the high spot—as against the low of Slezak's explosive singing of "E lucevan le stelle" *in German!*—were the two tenor arias from "Turandot" as sung by Joseph Schmidt, who was one of music's tragic sacrifices to the Nazi terror. He possessed a voice of rare beauty, on its way to being one of the memorable vocal instruments of this age. His loss is irreparable.

NEW!

If you're interested in high fidelity... send today for details of the most exciting offer in the history of high fidelity!

Learn how you can get The McProud High Fidelity Omnibook —published at $2.50— *absolutely free!*

Dept. SR
P. O. Box 629, Mineola, New York

Please send me full details on how to get The McProud High Fidelity Omnibook absolutely free.

NAME_____
ADDRESS_____
CITY ZONE STATE

RUINED...
fuzzed up—distorted—trash—your precious record collection swept away because you took chances with an ordinary old fashioned diamond needle. So easy to completely protect your collection with the "Needle That Remembers"—The Duotone Diamond Needle with the safety extra of a memory. Tells you when to check or change your needle. Costs no more. Get details from leading dealers or booklet from Duotone, Keyport, New Jersey.

DUOTONE...
is different

a reassuring sign

KLH

...of quality

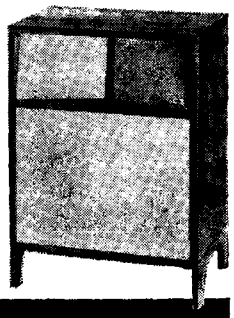
One of the most reassuring sights you can see on the face of a loudspeaker —*is the KLH emblem.*

For complete information and the name of your nearest KLH dealer, write to Dept. R158.

KLH RESEARCH AND DEVELOPMENT CORPORATION

PRODUCED 2006 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NEW
JansZen*
Z-300



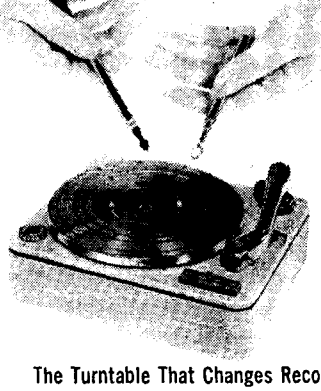
Sound without fury!

The new JansZen Z-300 console is definitely not for those who've been listening to shrilling trebles and booming basses for so long they've forgotten what "live" music is really like. On the other hand, should your ears be uncalloused by these frequent electronic exaggerations, then the Z-300 holds some exceptionally pleasant surprises.

Briefly, the Z-300 achieves unusual musical clarity by blending the superb JansZen Electrostatic Tweeter with a new JansZen 11" cone woofer. In spite of its small size, response is uncannily uniform and distortion-free from an honest 30 to 30,000 cycles/second. Prices start at $199.75. Send for full details and name of nearest dealer.

incorporating designs by Arthur A. Janszen
Made only by
NESHAMINY ELECTRONIC CORP., Neshaminy, Pa.
Export Div.: 25 Warren St., New York 7, N. Y.
Cable: Simontrice, N. Y.

Vive La Différence!



The Turntable That Changes Records
MIRACORD XS-200
Stereo & Monaural
Heavyweight Turntable,
Record Player-Automatic Changer
$67.50 *audiophile net*

NEW LOW PRICE
for the greatest of Stereo Cartridges
STEREOTWIN 200
Perfect for monaural, too!
formerly $59.50 NOW $44.50 *audiophile net*
thanks to great demand
and increased production!

For store nearest you, and for Free catalogue, please write Dept. S
AUDIOGERSH CORP.
514 Broadway, New York 12, N. Y.

LETTERS TO THE RECORDINGS EDITOR

INTONATION

IT MAKES no sense to describe any pianist as a "master of intonation." (Holcman, "Hidden Treasures of Rachmaninoff," SR, Aug. 30). Intonation is one thing a pianist cannot modify appreciably while performing, short of striking a wrong note. So, if his intonation is impeccable, he can only be praised for his choice of a piano tuner!

E. L. HALPERN.
Washington, D. C.

EDITOR'S NOTE: *The term was used in an interpretative sense, not, obviously, about the pitch of mechanically adjusted strings.*

IN APPRECIATION OF JAZZ

IT IS IN A way tragic that the large masses of people who are largely illiterate and passive make their every whim of taste felt heavily while the more knowledgeable and thinking part of our society is so busy that its members rarely take the trouble to express their opinions to the appropriate authorities. (On the other hand I suppose this is majority rule . . .)

At any rate, I am taking this opportunity à propos of nothing in particular to commend your magazine for its informed, knowlegeable, and literate coverage of the jazz field. One isolated jazz musician deep in the Adirondack wilderness is grateful that a publication of the calibre of *Saturday Review* with an established and distinctive past history of expert and profound coverage of all the arts is assuming its role of giving appropriate coverage of jazz, America's greatest cultural achievement. The ignorance of the public of the true meaning and nature of this art is inestimable. It is constantly played upon (intentionally or otherwise) by incompetent criticism, the cliquish intellectualism and cheapness of the collegiate followers (and supporters) of the medium, and the compromises which many jazz musicians feel they must make.

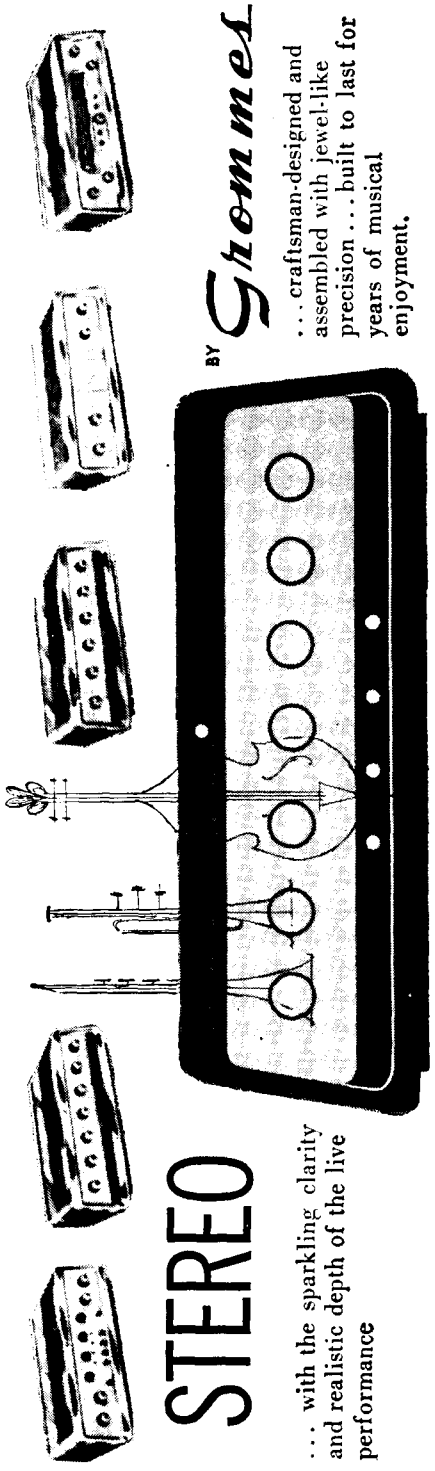
The high place your periodical has decided to accord jazz will, I feel confident, go far in correcting the attitudes of the audience.

I pray that at no time may you ever feel compunctions about your courageous stand on jazz. It is appreciated greatly.

PETER LOEB.
Saranac Lake, N. Y.

FOR ORIGINAL SOUNDS

MR. KOLODIN correctly noted that the viols of Safford Cape's Pro Musica Antiqua of Brussels "have a tendency to shrillness more in them than in the reproduction" (*SR* Aug. 30). The implication is that he is protecting his readers against the nasal, silvery, "shrill" new sounds characteristic of instruments from older historical periods. But after all, the genius of our day is that we will seemingly stop at nothing to recreate the past



BY Shure
. . . craftsman-designed and assembled with jewel-like precision . . . built to last for years of musical enjoyment.

STEREO
. . . with the sparkling clarity and realistic depth of the live performance

Shure
Division of Precision Electronics, Inc.
Dept. SR-9
9101 King St., Franklin Park, Ill.
☐ *Send me new free brochure*
Name.....
Company.....
Street.....
City.....State.....
Stereo

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

...gives you better highs...better lows... better sound all around! Saves your tape recorder, too—because the **irish** FERRO-SHEEN process results in smoother tape ...tape that can't sand down your magnetic heads or shed oxide powder into your machine. Price? Same as ordinary tape!

Available wherever quality tape is sold.

ORRadio Industries, Inc., Opelika, Alabama

Export: Morhan Exporting Corp., New York, N. Y. Canada: Atlas Radio Corp., Ltd., Toronto, Ontario

and its ways of living. Why protest if this involves a little "stretching of our ears" so enslaved to the lush, fat sonorities beloved by our romantic predecessors?

JOEL NEWMAN.

EDITOR'S NOTE: *No protest, merely a warning.*

FOR ROBERT SHAW

HERBERT WEINSTOCK suggested ("2 Views of the Berlioz Requiem," Aug. 30) that whoever recorded the Requiem should be "either Beecham or French." Since Robert Shaw managed as thrilling a performance as could be desired with a combined *high school* group in the hockey arena (!) at Potsdam, N. Y., in '54 (at the State Teachers' Col. Arts Festival), mightn't he be an equally apt choice?

JOHN HEINTZ.

Durham, N. C.

CLARIFICATION

REFERRING to the kind review of *Monitor's* recent recording of the Franck and Debussy violin and piano sonatas as performed by David Nadien and the undersigned, I would like to clear up a possible misapprehension. For more than six years my profession has been that of a recording engineer, while playing the piano has bene an avocation. With the exception of the operation of the tape recorders, which is strictly mechanical, the recording in question was a product of my labor from original tape through and including the lacquer master.

Had Mr. Kolodin not implied that I was a "helper" at these sessions, I would not have felt obliged to risk the appearance of conceit by supplying the above details.

DAVID HANCOCK.

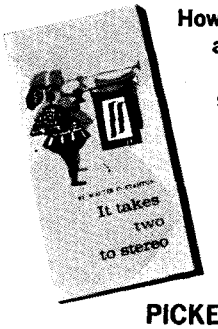
New York, N. Y.

PLAY A KUENG RECORDER

Finest Swiss Import

Made of the choicest Swiss pear, maple, cherry; also in boxwood, grenadilla, rosewood, olivewood. Each instrument carefully selected and tested. Model 1b pearwood Kueng Soprano & Method complete with bag and swab $7.35. Others from $3.95 and altos from $14. Israeli Recorders and drums; Sperrhake Harpsichords; Contrabass recorders, etc. Send for free catalog R-98.

HARGAIL MUSIC PRESS
147-9 W. 57 St., N.Y.C. 19



How much do you know about the new stereo record? For the full story, in simple easy-to-understand terms read "It Takes Two To Stereo" by Walter O. Stanton. For your free copy, write to Dept. N98

PICKERING & CO., INC.
Sunnyside Blvd., Plainview, New York

"BUCK STRETCHER" HI-FI VALUES!

Expand the buying power of your Hi-Fi dollar at Sun Radio with substantial savings on new and fully guaranteed name brand Hi-Fi components!

Send for our special price quotations and our Hi-Fi package specials! Dept. V8

SUN Radio & Electronics Co., Inc.
650 6th Ave., New York 11, N. Y.
Phone: OREgon 5-8600

RECORD MART

RECORD MART is designed to provide a bulletin board on which may be posted buyers' or sellers' notices of anything odd, unusual, rare, or out-of-print on discs or the accessories thereto. Individuals as well as dealers may submit their offerings of duplicated discs, rare labels, old acoustics, society sets, private issues, or withdrawn items, albums, needles, record brushes or the like. Rate 45¢ per word: 10-word minimum. Count two extra words for box and numbers. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held thirty days only. Address RECORD MART, The Saturday Review, 25 West 45th Street, New York 36, N. Y.

RECORDERS (ENGLISH FLUTES) KUENG Swiss import, also Dolmetsch, Purcell and Barenreiter. Baroque (English fingering), $3.95, $5, $6.50 up. Recorder music and methods, contrabass recorders, spinets, harpsichords. Free catalogues 3-91A. HARGAIL, 147 West 57 St., NYC.

MIND POWER psychological self-help recordings: "Self Confidence", "Magnetic Personality", "Memory Power", etc. Unusual records, Talking Books. Catalogue free. Sleep-Learning Research Association, Box 24-JJ, Olympia, Washington.

BUY ALL L.P. RECORDS—stereophonic records and tape through the mail and save through unique buying plan. Mint records, factory-fresh. Send for brochure. RECORD DIVIDEND CLUB, 445 West 50 St., Dept. R, NYC 19.

COMPREHENSIVE MONTHLY LISTS, including hundreds of unusual out-of-print and rare vocals, mailed on request. Collections bought. THE RECORD ALBUM, 208 West 80 St., NYC.

RENDEZVOUS WITH CLAUDE DAUPHIN. A romantic home-companion for the ladies, and intimate mood-setter for the Don Juan. $3.98, P.P.D., C.O.D. Bald Eagle Records, 80-32 Lefferts Blvd., Kew Gardens, N. Y.

RARE RECORDS sold, lowly priced. Free list. Collections bought. E. HIRSCHMANN, P.O. Box 155A, Verona, New Jersey.

CUSTOM FASHIONED HI-FI CABINETS in modern and early American styles. Cherry, mahogany, walnut, pine. PERIOD FURNITURE REPRODUCTIONS, Eastham, Cape Cod, Massachusetts.

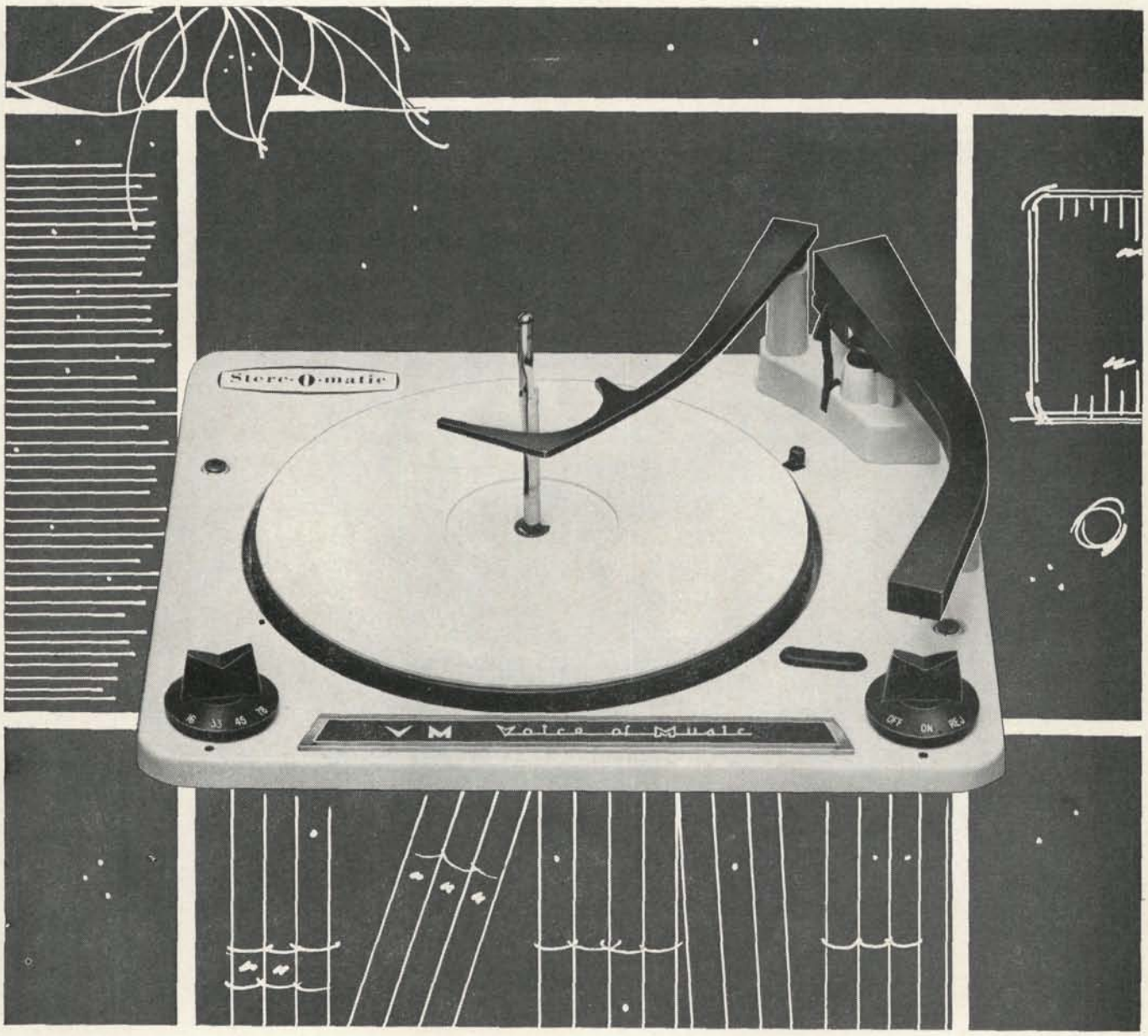
WORLD'S LEADING PRODUCER of Authentic Folk Music on Records. Write for free catalogue to: FOLKWAYS RECORDS, 117 West 46 St., NYC.

JAZZ, A Quarterly of American Music; traditional, mainstream and modern. First issue includes Big Bill's Last Session, an original article, Studs Terkel; Jazz, the Word, Peter Tamony; a critical review of Hodeir's Jazz, Its Evolution and Essence, Dr. Louis Gottlieb; Letter from London, A. J. McCarthy; A Look at the Critics, George Frazier; Modern Jazz, Ira Gitler; and more. Full Jazz LP listing of new releases each quarter. First issue October 1958. Subscribe NOW. $3 per year. Editor R. J. Gleason, 2110 Haste Street, Berkeley 4, California.

COLLECTORS Records—Operatic, Jazz, Historical, 2322 Biscayne Blvd., Miami, Florida.

PRINTED IN THE U. S. A. BY THE CUNEO PRESS, INC.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Leading High-Fidelity Phonograph Manufacturers Use V-M Record Changers . . . You Can Too!

V-M 'Stere-O-Matic'® 4-Speed Stereo Record Changer—Model 1201

Because the performance of any stereo high-fidelity system depends on a quality record changer, discerning manufacturers *depend* upon V-M for the very best. Let the world-wide acceptance of V-M record changers as the best performing, most efficient units in their field be your guide when choosing quality equipment.

Transcription-Turntable Performance
• New Convenience • New Versatility • New Features! • Completely Wired For Stereo With Stereo Cartridge Installed! • Dual Output Jacks • Stereo/Monaural Switch

BEFORE YOU BUY ANY RECORD CHANGER — BE SURE TO TEST V-M! See it . . . Hear it . . . Compare it! You'll notice the magnificent difference immediately!

Just Fifty Dollars* at your V-M Dealer's.
SEE HIM TODAY.

*Slightly higher in the West

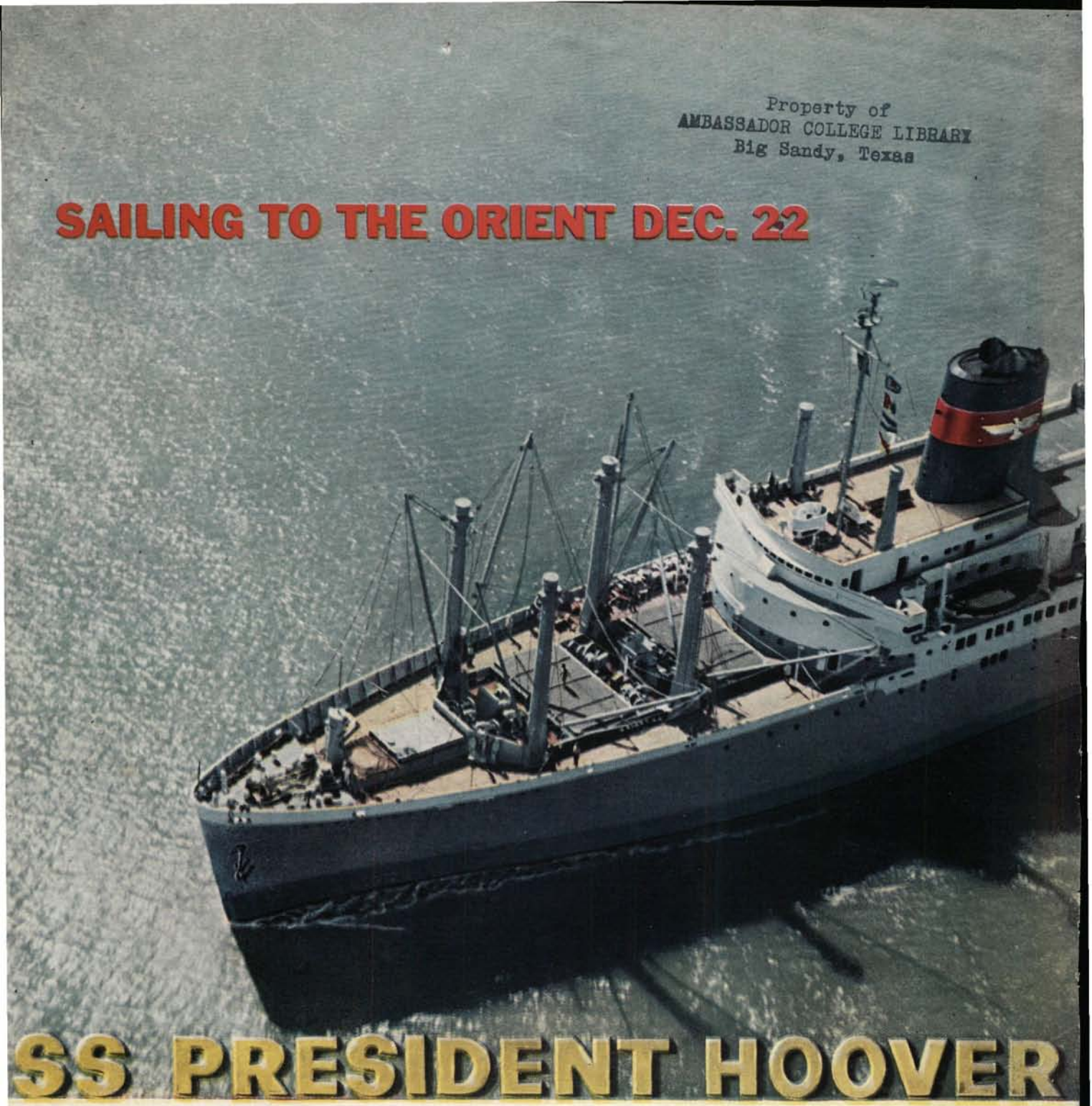
the Voice of Music®

V-M CORPORATION, BENTON HARBOR, MICHIGAN—WORLD FAMOUS FOR THE FINEST IN TAPE RECORDERS, PHONOGRAPHS AND RECORD CHANGERS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Property of
AMBASSADOR COLLEGE LIBRARY
Big Sandy, Texas

SAILING TO THE ORIENT DEC. 22



SS PRESIDENT HOOVER

FROM SAN FRANCISCO TO HONOLULU • YOKOHAMA • MANILA • HONG KONG • KOBE

COME ABOARD! Sail across bright blue seas to the lands you've dreamed about — on the American President Lines route to high adventure!

For six weeks you'll live like you've never lived before. Your spacious First Class cabin includes every luxury from a private bath to 24-hour room service. Your morning may begin with breakfast in bed—or a plunge in the pool. And day after day you'll experience all the exhilaration of being at sea on a great President Liner.

Music? Flip the switch of your room radio—or dance to the ship's orchestra. Food? Your choice from a famed International menu. Entertainment? Whatever suits your mood, from dress parties to deck games. Fun? All the way.

Six weeks Family Plan Christmas Cruise Dec. 22. All cabins First Class—all outside. Round-trip fares from $1386. Only father pays full fare . . . all other family members half fare or less. To make plans, see your Travel Agent or write for free folder: American President Lines, Dept. M, San Francisco 4.

AMERICAN PRESIDENT LINES

THE LUXURY LINE TO THE ORIENT

SAILINGS EVERY TWO WEEKS FROM SAN FRANCISCO TO THE ORIENT

S S PRESIDENT CLEVELAND S S PRESIDENT WILSON S S PRESIDENT HOOVER

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED